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February 15, 1916 The Vogue Company Price 25 cents

Baker Electrics

Arriving in Style

Arriving at one's destination surely and safely may be accomplished with any automobile; but to arrive in style, as well as in utmost comfort, is particularly appreciated by those who know and want the best.

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"The Social Necessity"

It is this exclusive factor of style which has particularly marked every Baker or Rauch & Lang production in every era of fashionable coach building.

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THE BAKER R & L COMPANY, Cleveland, Ohio

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Victor Records are the consummate art of the greatest singers, instrumentalists, bands, orchestras—their own superb renditions exactly as they interpret them.

All the distinctive personality, all the individuality of expression, all the beauties peculiar to the performance of each artist, are ever present to charm you in their Victor Records.

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Always use Victor Machines with Victor Records and Victor Needles —*the combination.* There is no other way to get the unequaled Victor tone.

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REG. U.S. PAT. OFF.

Victor Talking Machine Co.
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Berliner Gramophone Co., Montreal
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New Victor Records demonstrated at all dealers on the 28th of each month

When the Milanese began their cathedral in 1386, no one asked, "How much for the money?" The cathedral was four hundred years building; but the Vision was achieved!

That willingness to take infinite pains is what made the blown glass of Venice, the silk rugs of Persia, the shawls of India, the embroidered screens of Japan.

It is what makes the Crane Model Simplex.

"Neither snow, nor rain, nor heat, nor gloom of night stays these couriers from the swift completion of their appointed rounds." —Herodotus

SIMPLEX

CRANE Model Simplex Cars are not merely manufactured. Mature engineering knowledge—studied refinement of design—the best materials—the most accurate tools—to all these there is added a wealth of slow and patient finishing, the loving toil of skilled craftsmanship making each detail perfect, comparable to nothing in American automobile construction.

The result is a new measure of silence, sweetness, easy riding and instant control; an indescribable sense of confidence in the car, and of freedom in its marvellous reserve force. To ride in the Crane Model Simplex is to discard all your former ideals of motoring luxury.

Six cylinders; one hundred horse-power. Crane patented spring suspension. Direct drive on fourth. Every chassis given 500-mile road test. Each body built specially for the buyer, like the furnishings of the home

Every Crane Model Simplex is guaranteed for life while it remains in the hands of the original purchaser.

Chassis, $5,000. Body priced according to cost.

SIMPLEX AUTOMOBILE COMPANY, Inc.
New Brunswick, N. J.

"Genius—the infinite capacity for taking pains."

SIMPLEX CRANE

Franklin Simon & Co.

Fifth Avenue
37th and 38th Sts.
New York

Fifth Avenue
37th and 38th Sts.
New York

Exclusive Spring Models

Misses' Tailored Suits

SIZES, 14 TO 20 YEARS

At Special Prices

No. 100. **Misses' "Country Club" Suit,** *Style Registered*, of Imported Checked Wool Velour, in brown, green, grey or black and white Callot checks; also of Men's Wear Serge in navy, brown, white, grey or black; single breasted coat, silk lined, four slit pockets, yoke and panel back, three-quarter belt, Byron collar with detachable over-collar of cloth. New model flare skirt with slit pockets, shirred back, belt of self material. ***Special* 39.50**

No. 102. **Misses' Dressy Silk Suit,** *New Cape Model*, of Imported Taffeta Silk, in navy, Joffre blue, chocolate brown, bottle green, champagne, white or black, shirred Russian blouse coat, silk lined, with detachable shoulder cape, set-in sleeves, convertible Eton shaped collar; new model flare skirt, turnover belt, deep corded flounce. ***Special* 49.50**

No. 104. **Misses' Tailored Suit** of Imported Checked Wool Velour, in black and white, green or brown checks, also of Men's Wear Serge, in black, navy or white, semi-fitted flare coat, silk lined, slashed pockets finished with embroidered crotachs, notch collar; new model flare skirt with belt of self material, slashed pockets. ***Special* 29.50**

No. 106. **Misses' Dressy Suit** of Imported Wool Gabardine, in white, navy, chocolate brown, biscuit or grey, belted flare coat, silk lined, richly embroidered, convertible collar with plaited edge, over-collar and vestee of Faille silk; new model skirt with lapel pocket effect, Empire belt, plaited panel back. ***Special* 39.50**

"Style" is told in the Silhouette

FASHION expresses itself in outline—individual taste fills in the detail.

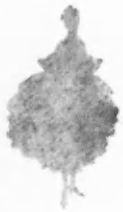
The silhouette that showed the "human form divine" has given way to the silhouette that conceals it in billowy folds of fabric—requiring

A crushless material as light as a feather and as RESILIENT as a reed—

That will maintain the genius of the dressmaker under all conditions.

Your favorite shop can supply you with this new crushless, resilient material. It is so new that it may not be immediately in stock, but it can be quickly obtained. It is

Witchtex
TRADE MARK
THE CRUSHLESS LINING



34th Street **James McCreery & Co.** *5th Avenue*

Spring Styles

Dresses and Blouses

Specially Priced

1—Dainty Blouse of superior quality Crepe de Chine—box-pleated front and back; with hemstitched yoke; collar and cuffs trimmed with lace. White, Yellow, Bisque, Rose and Flesh Color. **5.00**

2—Serge Dress with flare skirt; waist of serge with vestee and deep cuffs of contrasting or self-color satin; effectively trimmed with buttons and blind buttonholes; standing collar of organdie. Blue, Black, White and Brown. **24.50**

3—Smart Afternoon Dress of Pleated Georgette Crepe over satin, finished with two rows of buttons and satin girdle; wide satin band at bottom; double ripple Georgette Crepe collar; deep cuffs. White, Navy Blue and Black. **35.00**

4—Georgette Crepe Blouse with fine tucking; elaborately trimmed with filet lace; fancy buttons. **6.25**

5—Semi-tailored Blouse of Sheer Handkerchief Linen, with hand-embroidery; Irish picot edging; crochet buttons. **3.95**

6—Fine Voile Blouse with dainty tucking; exquisite eyelet embroidered collar; finished with crochet ball buttons. **5.75**

Mail and Telephone Orders receive prompt attention

SALES AND EXCHANGES

Wearing Apparel

FOR SALE—$85 white broadcloth suit, trimmed with Hudson seal and embroidered. Late model, almost new, very full. Size 38, slender. Price $35. No. 121-D.

EXQUISITE white Shetland shawl, sheer as lace. Two yards square, $3 was $5. Same in different pattern, $3. Sheer white Shetland Sweater, $2.50. All new. No. 122-D.

RIDING HABIT for sale. Three piece, black cloth side-saddle. Tall 36. Made by Tincker, Paris. Worn few times, $30. Top boots, 7½C. $5. No. 124-D.

HANDSOME set Russian sable (containing 18 skins). Value $3,000. Reasonable. New. Never worn. Can be seen by appointment New York. No. 126-D.

FOR SALE—Lady's dark Oxford grey divided skirt riding habit. Never worn. Size 36. Cost $80. Sell $30. No. 127-D.

DINNER gown, bright green net, figured satin border over cloth of gold; embroidered in pearls and spangles; gold lace neck and sleeves. 38-40. $45. No. 128-D.

FOR SALE—Blue velvet evening wrap. Fitch collar, $25. Cost $85. Black satin, pink satin, white buck slippers—$3.50 each. Cost $8 and $10. 7-A. No. 129-D.

FOR SALE—Complete evening suit for tall-slender man. Full dress coat with white silk waistcoat. Dinner coat with black waistcoat. Perfect condition and cut. Sell $50. No. 130-D.

PAISLEY shawl, 138 in. x 67 in., exquisitely fine weave rich coloring with black center and beautiful border, perfect condition. Price $200. No. 131-D.

FOR SALE—Very handsome India shawl, black center. Cost $1000.—Sell for $500. No. 133-D.

EXQUISITE model emerald green silk evening gown, lace trimmed. Excellent condition. Bust 36, belt 26, medium height. Cost $150—Sacrifice $12. No. 137-D.

FOR SALE—Gowns, pink chiffon and velvet afternoon or dinner gown, $38. Brown cloth and silk afternoon, skunk trimming, $48. Muff and narrow neckpiece to match, $20. Latest models. Green cloth suit, $20. All size 36. No. 140-D.

STUNNING navy blue serge adjustable maternity suit from Michael, Fifth Avenue. Cost $125—Sell $60. Brown tweed adjustable maternity suit. Cost $100—Sell $40. Both immaculate and smart. No. 143-D.

ABSOLUTELY new dinner or theatre gown. Fashionable red, crepe-de-chine. Silver embroidered girdle. Size 38. $20. Also, black velvet bodice with skirt of green tulle over white satin, $7.00. No. 145-D.

FOR SALE—Dinner gown, black net, jet trimmings over blue pussy willow taffeta. Never worn. Size 38. Sell $58. No. 147-D.

SOCIETY girl will sell smart blue serge Spring suit, bound silk braid. Scarcely worn. Size 38-40. $20. Yellow and silver evening dress over white, $10. Blue and taupe changeable faille taffeta coatee, $10. Blue serge dress, $7. No. 148-D.

BEAUTIFUL blue suède top coat. Latest model. Size 40. Lined throughout with same shade of silk. Never worn. Cost $75. Sell $40. No. 150-D.

HANDSOME, fresh, blue whipcord suit, elaborately hand-embroidered. $40. Girlish dance frock, pink satin, trimmed cream net ruffles, pink roses. Never worn. $20. Cream satin evening coat, brocaded, pink and gold roses. $10. Size 36. No. 151-D.

Miscellaneous

FOR SALE—Genuine antique Chippendale mirror frame almost five feet high—gold leaf—eagle and wheat design. One of the most striking old frames in America. Just done over, $300. No. 123-D.

WILL sacrifice three semi-afternoon and evening gowns. Latest Mere Miller models Sizes 38. Black tulle crepe de chine and jet. Cost $125—Sell $40. Great bargain. One King's blue chiffon and velvet. Cost $70—Sell $30. White taffeta and lace. Cost $60—Sell $20. Also large handsome new wardrobe trunk used twice. Cost $75—Sell $30. No. 125-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.
Your message for the April 1st Vogue should be received on or before February 25th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

A Service For You

IF you have ever used this department of Vogue, you will have no need to read this editorial.

¶ If you have not used it, you might be interested in hearing something about its purpose and a word about its service. We call this department, the Sales and Exchanges Service—which means a place where one Vogue reader may acquire or dispose of any article—from hats to pianos—that is no longer of any use to its original owner.

¶ The Sales and Exchanges was founded ten years ago. Because it was a unique institution, Vogue readers were quick to take advantage of the unusual opportunities it offered for purchasing a much desired article at a much desired price.

¶ In every household—no matter how well regulated—there are some articles of clothing, or ornament, or amusement, perfectly good in themselves, that no longer serve a purpose. It would be waste to throw them away and foolish to give them to someone who could neither use nor appreciate them. Because the law of compensation provides a purchaser for every seller, Vogue readers naturally look to the Sales and Exchanges to find the right purchaser. That is why this is a unique institution.

¶ You may search through the records of history without finding the existence of a mart where buyers and sellers ever met with such mutual profit. But why go to that trouble when Vogue brings the Sales and Exchanges into your home twice a month?

¶ Read the "Rules" at the top of this page and send in your message to-day.

SALES AND EXCHANGES SERVICE
VOGUE
443 FOURTH AVE. NEW YORK CITY

Miscellaneous—Cont.

FOR SALE—Tel-Electric piano-player with (54) records of standard, high-grade music. Price, $175 complete. No. 132-D.

FOR SALE—Two handsome six-light, antique crystal chandeliers, to be used for gas or electricity. Description and photograph upon request. Price $300 each. No. 134-D.

FOR SALE—Incomplete set old blue English china with pictures Cambridge and Oxford Colleges, J. L. W. Ridgway, makers. Forty pieces; twenty-seven plates; six platters, largest twenty inches; large soup tureen, etc. Also very old set ivory chessmen, perfect; large pieces six inches high. No. 135-D.

Miscellaneous—Cont.

FOR SALE—Collection historic china, vanity Staffordshire pieces in all colors, lustres, pewter, brasses, coverlits. Specialty of teapots, jugs, samplers; colored prints and old engravings. Prices reasonable. No. 136-D.

HAND-MADE bedspread for full size bed. Alternate strips of linen and filet crochet, finished with crocheted edge. Excellent materials and workmanship. Price $85. No. 138-D.

FOR SALE—Bedspread hand-made, solid crochet, beautiful old fashioned design with border. $125. Worth more. C. O. D. on approval. No. 139-D.

Miscellaneous—Cont.

POINTED fox scarf, one skin; long, broad never worn, $30. Large seal muff, $12. Blue gabardine suit, seal collar and cuffs, $12. Jade pendant, $12. Lava Cameo belt pins, $15. No. 141-D.

FOR SALE—A Louis XIV rosewood drawing-room set; beautifully carved; six pieces and a large old Aubusson carpet in good order. Also antiques. No. 142-D.

FOR SALE—New Rochelle, pleasant little home—walking distance of station. Price low. Also, to rent, Berkshire log bungalow, new. Delightfully situated, furnished, garage, garden. No. 144-D.

BLUE and white hand-woven coverlet, with fringe. Snail trail design, $35. Hand-made bedspreads, beautiful old-fashioned designs in knots and tufts. Pair single, 2 double, $16 each. No. 146-D

WILL sacrifice rare copy of Empire Desk and Chairs as used by Napoleon I at the Château de St. Cloud. Made in Paris by great artist. No. 149-D.

Wanted

WANTED—Riding habit, cross-saddle, good condition and reasonable. 34. Also tan puttees. Will sell navy blue satin dress, perfect condition, $8. 34, 5 ft. 4 in. No. 156-B.

WANTED—Hudson seal coat—flare model. Size 40. Must be in excellent condition and reasonable in price. No. 157-B.

WANTED—Immediately, evening gown, size 38. Also evening wrap. Must be in good condition and of good style and material. Give full details. No. 158-B.

WANTED—Fur coat, semi-evening gown, afternoon gown, cloth wrap. Sizes 40 or 42. Fur motor coat, afternoon gown, size 36. No. 159-B.

WANTED—Maternity wardrobe for 36 bust. Worn coats and gowns must be in perfect condition only. Prices reasonable and made by well-known couturieres. No. 160-B.

WANTED—Two pair very long portieres. Must be elegant material in good condition and bargain. Also antique furniture. No. 161-B.

BEAUTIFUL clothes for girl of four; also lady (25). Size 34-36. Regular correspondence wished. Excellent condition. Strictly reasonable. No. 162-B.

Professional Services

A MADAM of the haute noblesse is willing to accept position as dame de compagnie in fashionable home at $33 per week. No. 903-C.

WANTED. A Representative of good social position and wide connection to work up girls' boarding school clientele. References. No. 928-C

YOUNG woman of education and refinement, graduate kindergartner, Episcopalian, large attractive home, in one of the most desirable residential sections of Philadelphia, will take child from 3 to 10 years, to raise and train, exceptional care. Seashore three months of year. $25 week. Reference given and required. No. 929-C.

PRACTICAL young lady wishes to go with owner of gift shop as helper and later to invest money, if profitable. Can send references. No. 930-C.

YOUNG woman desires position as tutor for small children (Montessori Method), or as secretary-companion. Thorough education—specialized in vocal music. References exchanged. No. 932-C.

REFINED and well-educated Southern girl wishes position as governess. Best character, references given and required. No. 933-C.

OWING to the war, cultured English woman, competent and fond of travel, seeks position as companion in American family. No. 934-C.

DESIGNER—Blouses and lingerie, wishes position with manufacturing concern or specialty shop. Samples of work upon request. Might consider small order from an individual. No. 935-C.

B. Altman & Co.

FIFTH AVENUE - MADISON AVENUE, NEW YORK

THIRTY-FOURTH STREET THIRTY-FIFTH STREET

TELEPHONE 7000 MURRAY HILL

PARIS HATS

IN THE APPROVED STYLES FOR SPRING
ARE NOW BEING SHOWN

THE DISPLAY EMBRACES MANY EXAMPLES, EACH EMBODYING EVERY QUALITY THAT IS MOST TO BE DESIRED IN A FASHIONABLE HAT—ORIGINALITY, CHIC, BECOMINGNESS AND CHARM

(THIRD FLOOR)

This is the pattern that Vogue built

From a Vogue pattern to a Vogue gown

This is the dress that's made from the pattern that Vogue built

The Text-book of the Mode is the

Spring Patterns and Materials Number of Vogue

Dated March 1

THE March 1 Vogue is not only a beautiful picture of the spring Mode, it is a real text-book as well. In a few hours it will teach you lessons it would take you a whole season to learn from your own experience. Doubtless Benjamin Franklin would never have said "experience is a dear teacher, but fools will learn by no other," had he lived to-day, for even volatile fashion is now reduced to a science and taught by a text-book. The March 1 Vogue sets forth its lessons in Spring fashions so clearly and precisely that even she who does not run at all may read them. In other words, Vogue has paid the dear price of experience for you, and allows you to benefit by it.

Three Hundred Patterns

THE next issue of Vogue — Spring Patterns and Materials Number — will show some three hundred patterns, the designs for which have been selected from the best of the new spring models. These patterns are, like a definition of the word gratitude, "a sincere thankfulness for present favors and a lively sense of benefits to come," for they were made not only to live up to the reputation of present fashions, but to outlive the whole season in their style and smartness.

By its patterns the next Vogue will show you what lines to take for your spring gowns, and by its materials it will show you what fabrics to take for them, and it will not stop there ambiguously, as did the recipe which said "take two eggs and separate them." On the contrary, it will go one step further and teach you how to add the patterns to the materials and achieve the sum total of a gown—show you what a very short way it is from a Vogue pattern to a Vogue gown.

You Cannot Afford To Miss It

YOU must have the Spring Patterns and Materials Number of Vogue because it gives you authentic current information about materials and patterns, and because it contains illustrations of patterns and descriptions of materials you will be using during the whole season.

It is a reference book you cannot afford to omit from your library.

Speak to your newsdealer now and he will put aside for you a copy of the Spring Patterns and Materials Number. Be sure to call for it, as the unusual demand for Vogue is making it difficult for many newsstand buyers to secure their copies.

VOGUE 443 Fourth Avenue New York

New "Gimbel-Paris" Millinery, $10

Every Hat Introduces a Parisian Mode!

A-$10—Turban of fancy straw braid, with interwoven top of faille ribbon. The artistically posed rosette is of many loops of the ribbon. In black, brown, old rose, purple and bottle green.

B-$10—The Hat with the new and very slight curve at the side. In fine hemp straw, trimmed with satin ribbon to match or in contrasting shades. Black, navy blue, brown, white and maize.

C-$10—The new Poke-Turban of hemp straw, edged around the top with small American Beauty Roses and finished with French wired bow of black velvet ribbon. Exceedingly dressy, yet very simple.

D-$10—Trotteur Hat of the new striped hemp braid in two-toned effects; brown-and-tan, black-and-new blue, black-and-old rose, black-and-Russian green; also in all black and all navy blue. The rosettes of taffeta repeat the colors.

E-$10—The new Sailor—very new, very unusual and very smart! It is of navy, brown or black satin combined with white striped straw. We predict that this hat will cause a furore, not only for the Spring but for the Summer.

F-$10—Although this Hat is of fine lisere straw, very little of the straw is visible. The crown is draped with taffeta, and the *chic* bow is also of the silk. Black, brown, navy blue, white, gray, purple and bottle green.

"GIMBEL-Paris" Hats at $10 are Only Rivaled by Costly Parisian Hats

GIMBEL BROTHERS

Broadway and Thirty-Third Street ***New York***

VOGUE PATTERN ROOMS

New York
443 Fourth Avenue

Philadelphia
Empire Bldg. 13th & Walnut Sts.

Boston
149 Tremont Street

Chicago
17 to 25 N. State Street

HERE Vogue plays Hostess, and invites you to play Guest. Your coming to Vogue's pattern room does not mean that you must buy patterns. We invite you to talk "Dress" with us entirely without obligation

Here you may study the newest fashions, exactly reproduced in Vogue pattern form. Some of these are shown to you in realistic frocks of colored crinoline, life size and convincing. Others are shown to you in water color sketches, photographs, and black and white sketches.

Here, you will see samples of the loveliest, newest fabrics—silks, brocades, chiffons, and tub materials for Spring country wear.

So, when you are in the shopping district, we invite you to drop in and rest a bit, and avail yourself of Vogue's advice about clothes in general, and your clothes in particular.

Vogue patterns are also sold at the Vogue Pattern Agencies which are situated at

San Francisco
Ye Gifte and Favor Shop
162 Post Street

Montreal
Children's Shop
15 McGill College Ave.

Baltimore
Flower House Studio
Charles & Hamilton Sts.

London
Rolls House
Breams Bldg.

For "La Femme Du Monde" Who Is Letter-Perfect In The Mandates Of The Mode

WE have mustered 75 Models in Spring Suits of ultra-smart stuffs, including a stunning range of **Colored Checks** in such innovation blendings, as Black-and-White, Blue-and-Black, Brown-and-Black and many more.

These are faithful replicas of original Paris Importations and of our own Exclusive Style Conceptions.

Made-To-Order

$75

upward.

Maison Maurice

Fifth Avenue at 43d Street
NEW YORK

COLORS OF THE MODE

WASHABLE GLACE KID

GRAYLING
$10

DOVE GRAY
PERSIAN IVORY
SYLPHINE WHITE

GRAYLING
$10

A very high cut (11 inches from the ground up) boot which hugs the ankle curves softly and closely. The delicate tints are made practicable by a special O-G Kid which may be WASHED with soap and water.

AS THIS BOOT IS A HIGHLY INDIVIDUAL SPECIALTY OUR STOCK IS NOT LARGE. KINDLY ORDER AS EARLY AS CONVENIENT.

MAIL ORDERS SHOULD BE ADDRESSED TO

O'CONNOR & GOLDBERG

THE REPUBLIC BUILDING, CHICAGO

Retail Shops and Style Exhibits, 23 E. Madison St. and 205 S. State St., Chicago

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REGISTERED
MOVEO E PROFICIO
KNOX
NEW YORK

EVERYONE who applauded Louise Dresser as Ruth Snyder, the enterprising saleswoman in "Potash and Perlmutter" will be happy to see her again in "Potash and Perlmutter in Society" now that she has become Mrs. Perlmutter.

Miss Dresser is wearing a smart Sport Hat designed by Knox.

Knox Hats

452 Fifth Avenue at 40th Street
New York

What Muriel Learned, for $3.00

How a Little Bird Told Her 1,000 Secrets

MURIEL is a *this* year's débutante. You can see that for yourself by looking at the clever sketch which our artist has drawn of her. Muriel's eyes are measurably wide open. She can usually find her way home in the dark. She knows precisely who's who in New York, also what's what, and approximately when's when, and usually how's how. She needs no Baedeker, or pocket compass, or tufted homing pigeon to show her the way to the opera, to Sherry's, to the best music, the prettiest frocks, the newest motors, the most amusing costume balls, and even the most sinister cabarets. New York is her oyster. She always carries an oyster-knife ready to open it. The entertaining side of New York life is an open book to her. Observe her sunny smile, her wayward curls, her bold, bright eyes. The red wheels of the hansoms on Fifth Avenue are not more bright than are her carmine lips. The gleaming façade of St. Patrick's Cathedral is not more white than is her pretty, powdered nose. Muriel is, in short, a self-starter, an indubitable eight-cylinder girl.

LITTLE MURIEL, the DÉBUTANTE, and HER HIGHLY TRAINED BIRD

Ten of the 1,000 Secrets:

1 How long — to a second — a girl can keep a young man waiting for a luncheon engagement without infuriating him to the point of chucking her.

2 Why Cezanne and Arthur B. Davies have helped to revolutionize modern painting.

3 How many quarts of champagne 400 men will drink at a fancy dress dance at Sherry's.

4 How to enter an opera box without embarrassment, and leave it without stumbling.

5 Why the growing vogue of futurist music has been built up on so-called dissonances.

6 How, at a Broadway cabaret, to tell a lady from a chorus girl.

7 What scrapes the Freudian theory of dreams can get a good little girl into.

8 How to get into the Domino room at Bustanoby's, *after* three A. M.

9 How to work your way, underground, for the four blocks separating the Belmont Hotel from the Manhattan.

10 What is being talked about today in the grandest, gloomiest, and most marble-and-gold society of America and England.

BUT, reader, perhaps you will ask: "Who *is* Muriel's little Bird?" Well, that's an easy one. The little bird is only a symbol—a symbol of knowledge, of wisdom, of omniscience. Its real name is Vanity Fair—a magazine that is forever on the wing, that flies everywhere, that unlocks every secret, answers every question, solves every dilemma.

VANITY FAIR is, to America, a new and successful kind of magazine. Its nearest prototypes are found in European journals such as "The Sketch" and "The Tatler" of London, the French "La Vie Parisienne," and "Jugend" of Munich. But there is Broadway and Fifth Avenue, too.

No jejune and pulpy publication this! There is not a dull line in all of its 120 pages. Each issue treats of the Stage, Music, Art, Society, Sports, Fashions, European News, and kindred subjects, in a manner at once original and picturesque. Its viewpoint is entertaining, intimate, unconventional, stimulating, and always sane and wholesome.

Vanity Fair is of the large-page size, splendidly printed, and bound within colored covers. It is published monthly at 25 cents a copy, or by subscription at $3 a year.

VANITY FAIR

443 FOURTH AVE. **CONDÉ NAST, Publisher** **FRANK CROWNINSHIELD, Editor** **NEW YORK CITY**

R.H. Macy & Co.

Correct Modes in Mourning

Macy's Personal Shopping Service on the Third Floor is established for the assistance of those who wish to facilitate their buying by an expert guide to the various departments. These services are rendered free of charge and every courtesy is extended for the convenience of our patrons. Personal attention will be given to telephone calls. Telephone, Greeley 6100.

B—**Serge suit** Semi-circular skirt, fullness at hips. Tailored jacket, belted. Oval pocket openings. Faille collar buttoned to lapels. **$27.75**

A—**Gabardine suit.** Full skirt with shaped yoke. Belted jacket, flare cuffs, double shawl collar of faille silk over gabardine. Satin lined **$24.74**

C—**Serge suit.** Full skirt with yoke deeply pointed over hips. Semi-Russian-blouse jacket with plaited jacket-skirt. Dull taffeta collar. **$19.74**

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E—**Dinner gown.** Circular skirt. Pannier sash effect with fringed ends. Tulle vestee **$19.74**

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Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Write for circular. 112 W. 11th St., N. Y.

HELEN CURTIS, 96 Fifth Avenue, N. Y. Your friend in New York. General Shopping. No charge. Bank references. Tel. 3286 Chelsea.

MRS. S. D. JOHNSON—Opp. Waldorf-Astoria. Intelligent shopping. No charge. Special references.
347 Fifth Ave., N. Y. Tel. 2070 Murray Hill.

MRS. C. B. WILLIAMS, New York Shopping. Will shop with you or send anything on approval. Services free. Send for White Sales Bulletin. 366 Fifth Avenue, New York.

MISS HOLLIDAY WELLS, NEW YORK shopping. Will accompany out-of-town patrons. No charge. References required.
11 E. 41st St., N. Y. Tel. Murray Hill 7051.

MRS. EDGENA BROWN TIPS, 503-5th Av., N.Y., shops for or with you without charge. A specialty of purchasing all articles of wearing apparel, etc., featured in Vogue. Mur. Hill 1731.

MRS. CAROLINE PLOWS. Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. Goods sent on approval. 7 W. 92d St., N. Y.

ELIZABETH C. MALADY—A personal acquaintance with New York's shops enables me to buy with taste & discrimination. Prompt service. Goods on approval. 33 Convent Av., N.Y.

BEAUTIFUL THINGS I SEE—Write for this free weekly letter with list of bargains.
Shopping free. Anything on approval.
Irene Stephens, 334-5th Av., N.Y. 8389 Mad.Sq.

BLANCHE BOSTWICK. My expert service saves time, bother, money. No charge. Gifts, apparel, furnishings. 2 W. 47th St., N. Y. Tel. 8982 Bryant.

MRS. GEORGETTE DUNBAR EVANS will keep you in touch with N.Y.'s advanced modes. Will shop for or with you, gratis. Chaperoning. References & booklet. 311 W. 95th St., N. Y.

KATE R. PETTIT, formerly of New Orleans, purchases wearing apparel, house furnishings and gifts. Services free. Accompanies patrons. References. 60 W. 94 St., N. Y. Tel. 5254 River.

IRMA KORY, 21 W. 46th St., New York. Write me to keep you posted on bargains in N. Y.'s smartest shops. Services free. Goods on approval. References. Smart gowns a specialty.

MRS. EDWIN McCALLA DAVIS, 606 West 116th St., N. Y., will do all kinds of shopping for you. Services free. Specializing wallpapers, chintzes, rugs and artistic furnishings.

LOUISE R. ALLEN. Shopping Specialist. Entrust your commissions to the woman who knows. Articles featured in Vogue purchased. Ref. No charge. Chaperoning. 537 W. 121 St., N.Y.

MISS EMILY L. VETTER. Registered purchaser; will buy tastefully for or with you. No charge. References. Advice on interior furnishing. 65 Central Park, W., N.Y. Tel. Col. 5962.

ARE YOU ONE OF THE 400?
There are 474 shops listed in this directory.
Their success is remarkable.
See page 16a.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Shopping Commissions
(Continued)

CHICAGO SHOPPING Harriet Tuthill will shop for or with you. Write for particulars. References required. 1142 Judson Ave., Evanston, Ill.

EXPERT SHOPPING FOR MEN & women. Samples & Suggestions free of charge. Sloane Parsons, 70 Morningside Drive, New York.

MRS. HUNTER WILSON 300 West 109th Street, N. Y. C. Tel. 8110 Riverside. Wholesale & Retail Purchasing Agent for

EVERYTHING—Interior Decorations, Upholstering, Tailors & Dressmakers, Wedding Accessories, Furniture, Chaperones, Schools, Music, Art, Apts., Hotels & Rooms. Highest ref.

Social Etiquette

ETIQUETTE taught by Society Secretary. All questions answered free with 10 lessons for $1. Complete course $10. Best authority. Mlle. Louise, 118 West 57th Street, New York.

SOCIAL SECRETARY of best authority answers all questions free with $1 course of 15 lessons. Complete course with penmanship, $5. Carroll, 514 Portage Ave., Three Rivers, Mich.

Social Secretaries

LET US ADDRESS YOUR ENVELOPES, arrange your wedding receptions & supervise your household accounts. The Social Secretaries, Inc., 5 W. 58th St., N.Y.C. Tel Plaza 7947.

WHY BE LONELY? Who has not found lonely hours? Versatile, companionable woman at your service day or evening with escort. Duenna, 22 E. 45 St.,N.Y. Tel.Mur. Hill 7083.

Social Stationery

MONOGRAMMED & ENGRAVED stationery for correspondence. Designs free. Estimates & sample booklet sent on request. Estampe Company, 132 W. 23rd St., N. Y. C.

COATS OF ARMS—If your Family name had one registered, will advise,free. Send stamp. Heraldic Paintings, Note Paper. Dept. A, John Frick Jewelry Co., 18 Maiden Lane, N. Y.

EMBOSSED STATIONERY all the vogue. Do your own embossing & Save Money. Send for free Samples. "Money in Goats," price 50c. W. S. Bull, 206 Ashland Ave., Buffalo, N. Y.

Special Costumes

SCHNEIDER-ANDERSON CO. 16–18 West 46th Street, New York City. Tel. Bryant 8450.

Specialty Shops

JAPANESE EMBROIDERY Scissors—Quaint, practical & harmonious in color; 50c pr. Many new things for gift shops. "Studio Shop of Things Beautiful." Studio 20 96-5th Ave., N.Y.

THE LIGHTHOUSE WEAVERS make most charming bags for every purpose, baskets, cushions, rugs and hand-woven novelties. The New York Association for the Blind, 111 E. 59th St.

FLUTTERING BUTTERFLIES, Natural colors, mounted on steel wire and wooden peg to insert in flower-pot, fern-dish or bouquet. C. J. Dierckx, Importer, 34 W. 36th St., N. Y.

THE 72D ST. GIFT SHOP. Beautiful gifts for parties, etc. Dolls dressed to order. Handmade lingerie. Smart negligees. Boudoir caps. Delicious home-made cakes. 134 West, N. Y.

M. DREYFUSS & SON, 130 W. 23d St. Special bargains from Custom House and bankruptcy sales. Laces, dress trimmings, furs, dresses, oriental rugs at half regular prices.

MISS MOORE—SPECIALTY SHOP, 4438 B'way, Chicago. Many new features added to our specialties for children. Send for catalog. Dancing frocks for Misses & Young Girls.

HAND-MADE Lingerie underwear, distinctive designs in silk & cotton crêpe. Negligee garments,cotton,silk,corduroy. Approval pkgs.to individ.&spec.shops. Katho Shop, N. Adams,Mass.

GIFT BOOKS in delightful formats. Mosher editions, art books. Louise Brigham Box furniture. Send for catalog. Tel. Spring 9791. Washington Sq. Book Shop, 137 Macdougal St., N.Y.

BERTHA LOBIG. Specializes in knitted and crocheted Silk or Wool Sweaters, Afghans, Skating-Caps and Scarfs. Lessons given. Also Materials, monograms, stamping. 8 W. 37th St., N.Y.

Stamps and Coins

STAMPS FREE—Collect Stamps. Rare Nicaragua stamps, value 75c, stamp list. Monthly Bargain List $2. Prem. coupon free for 2c postage. W. C. Phillips & Co., Glastonbury, Conn.

Stenciling

THE ONLY SHOP OF ITS KIND Stencil-Craft Studio Exclusive stenciled furnishings for Nursery, Loggia, Living Rooms. 309 Fifth Ave.

Studios to Let

MRS. H. V. FURNESS will rent her suite in Carnegie Studios for small recitals, lectures, etc., at moderate rates. Conveniently located. Call or write for particulars.

Tea Rooms

THE TEA ROOM is located in the heart of the shopping district at

379 FIFTH AVENUE between 35th and 36th Sts. Waffles and Maple Syrup Served after three.

THE TALLY-HO, 20 E. 34 St., opp. Altman's. Luncheon 65c. Afternoon Tea 35c. Southern Dinner 85c. "Picturesque, novel experience." N. Y. Herald.

CHARMING AS THE TEA ROOM itself, is a new booklet, sent without cost, describing the many good things from The Rose Garden, 36 Central Park, South. New York.

THE CLOVER TEA SHOP makes an appeal of simple refinement. It combines moderate charges with thoroughly pleasing surroundings. Northwest corner of 59th St. & Madison Ave.

THE PICCADILLY TEA ROOM The last word in tea dainties, tempting luncheons and dinners. Open Sundays. 172 W. 72nd St., near Broadway.

WHITE SWAN TEA HOUSE bids thee welcome at 28 West 46th St. Luncheon—afternoon tea—dinner. Chinese delicacies.

THE YELLOW ASTER DINING-ROOM 17 West 35th Street. Opp. McCreery's Highest Class Home Cooking Luncheon 60c. Tea Dinner 85c.

THE YELLOW ASTER Dinner 6 to 8. Tel. 2023 Greeley. Wed.—Chicken Maryland, Corn Fritters. Sat.—Broiled Spring Chicken, Hot Waffles.

THE ROOFTREE INN where the lover of the picturesque can enjoy both the cookery and the quaintness of a typical English tea room. 5 West 28th Street.

AN ADVENTURE! A visit to the 57th Street Restaurant, Shop & Gallery where will be found many of the good things of life. 24 West 57th Street, N. Y.

Toilet Preparations

PRIMA VERA MASSAGE CREAM eradicates signs of "passing time." Unequaled in restoring delicate contour and natural complexion. Jar 75c p'pd. Anna J. Ryan, 2896 B'way, N. Y.

GERBAULET LAIT Antiphilque, an excellent bleach & astringent. Price $1.00; at leading stores or direct from Gerbaulet Institute, 500-5th Ave., N.Y. Visit or corresp'd'ce invited.

THE CONNOISSEUR & beauty-loving man or woman is never without Buena Tonic, the skin astringent lotion. Any toilet dept. or ppd. $1. Jean Wallace Butler, 422 S. Hoyne Av., Chic.

CLEAN TEETH, healthy gums are assured users of the Rolling Tooth Brush. Every dentist prescribes it. Your druggist; 40c by mail. Booklet. Rolling Company, Box 173, Boston.

PATE GRISE, for aging & ugly hands. "Friend of middle-age." Banishes tell-tale "creepiness," restores beauty. P'pd $2. Aurora Specialties Co., Dept. B., Lowell, Mass. Booklet.

GARDENIA CREAM, unlike any other, gives immediate pearly whiteness, yet permanently beautifies skin. P'pd $2. Aurora Specialties Co., Dept. B., Lowell, Mass. Booklet.

DAMASK Rose Tinting Powder for refined women.Not "make-up."Justifiable as white powder; gives cheeks "soupcon" or color. Ppd. $1. Aurora Spec's Co., Lowell, Mass. D'pt. B. B'let.

PLEXO EVENING WHITE gives throat, shoulders & arms that soft, creamy look. Does not rub off. 35c a tube at Macy's, McCreery's, Altman's, Riker-Hegeman's & drug & dept. sto.

WRINKLE REMOVER : immediate action; invisible, harmless, a wonderful scientific skin preparation, $1.00. Sample 15 cents. Mercedes Cosmetic Co., 501 Fifth Ave., New York.

AMERICAN DUCHESSE FACE POWDER—New, wonderful shades $1 box, sample 10c. Skin food & astringent, $2 each. Valuable premium, free. Yung Tung Toilet Goods, 339 E 32d St.

CHARMANT FACE POWDER—refreshing, beautifying, invisible. White, Flesh, Pink or Rachel, 25c & 50c per box. Ppd. Charmant Specialty Co., 136 B. Liberty St., N. Y. C.

PERSONALLY INVESTIGATED—Here are over 470 shops personally investigated by Vogue and conveniently grouped on these pages to simplify your shopping.

Toilet Preparations—Cont.

AN AMERICAN BEAUTY blush cloth will make them envy your complexion; most convenient, easily applied. Rouge, durable, lasting; ppd. for 25c. The Wimbrough Co., Balti., Md.

EXORA FACE POWDER cream and cheek rouge have been used by the theatrical profession & ladies of refinement for 50 yrs. Send 5c for samples. Chas. Meyer, 107 W. 13th St.,N.Y.

TITE-TINE ASTRINGENT contracts pores, tightens relaxed muscles, gives firm clear skin, counteracts oiliness. $2 postpaid. Beauty Booklet free. Mme.Kathryn, 492 3d St., Bklyn,N.Y.

KEEP YOUR SKIN CLEAR, satiny and blemishless by my wonderful blackhead lotion. Postpaid $3. Write for Beauty Booklet. Mme. Kathryn, 492-3d St., Brooklyn, N. Y.

INDISPENSABLE for the Hand-Bag. Attar Tropical Face Powder, all shades, pure & velvety. With chamois powder-puff. Sizes 50c.&$1. The Theo. Ricksecker Co.,131 Lafayette St.,N.Y.

JABON CURATIVO de BARRIE, a pure, white complexion soap of the highest quality, scented with famous Spanish perfume. Send 2c stamp for sample. Barrie, 21 Pearl St.,N.Y.

FLORAL QUEEN FACE CHARM & powder used alternately, beautifies & permanently benefits. Exquisite, adhering preparations. 50c each. Bklt. Mme.Gejee,66 Brooklyn Av.,Bklyn.,N.Y.

Toys

THE "STERLING TOYS"; Playroom Equipment and unique Construction Materials are exhibited at the Children's Gift Shop. Write for Catalog "V" to 7 West 45th St., N. Y.

WOODEN TOYS & Children's Furniture. Gardens & playgrounds planned & equipped. Sent 25c for a plant stick & illustrated catalog. Woodcraft Shops, Inc., Morristown, N. J.

Traveling Accessories

UTILITY ADAPTO Toilet Case. Adapts itself to your own fittings, comes in Leather, Silks & Cretonnes. For men and women. Send for circular. Stern Specialty Co., 40 E. 22nd St., N. Y.

EXTREME COMFORT in extended touring is exemplified in Scripps-Booth (detailed on 20) by restful springs and ample carrying space. Isotta Fraschini Motors Co., 2 W. 57th St.,N.Y.

Trousseaux

WEDDING VEILS and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

ORIGINAL WEDDING GOWNS now so much in vogue, made to your individual idea and order. Write or call. Homer, 11½ W. 27th St., N. Y. Greeley 5265.

Unusual Gifts

NEXT CHRISTMAS is some time away, but during the year remember how welcome a thoughtful gift can be. Send a

WILE-AWAY BOX, for convalescence, birthdays or journeys. Each absolutely individual and to order. For grown-ups and children.

FILLED WITH DELIGHTFUL SURPRISES Prices $5, $6, $7.50, $10 and up. Elizabeth H. Pusey. 16 East 48th St., New York City.

GIFT SHOPS, Art Stores, Florists, etc., may now have the opportunity of seeing Carbone's interesting potteries, china, glass and basketry. Salesman now on road. 342 Boylston St., Boston.

UNUSUAL GIFTS from the Orient. Many new to America. Booklet "V" on request. Shopping in Chinatown my Specialty. Bertha Tanzer, 20 West 30th St., N. Y.

GIFT SHOPS carry Ernest Dudley Chase's Practical Gifts and dainty cards. Boston.

SPRING MAID Caps for dinner, dances, special 10c each, in beautiful pastel shades. Caps for men to match, 10c each. Elsie Wagner, 1704 N. 8th St., Phila., Pa.

HAMILTON INDIAN BLANKETS, the gift DeLuxe. Radiant colors for home and den. Modest shades for motor robes. Book free. Shuler & Benninghofen,Dept.17,Hamilton,Ohio

THE LITTLE SHOP, Briarcliff Lodge and Ossining, N. Y. Good Shepherd Yards, French novelties, linens, Pullman caps $2, crystal candle lamps $2. (Mrs.) Sara F. Beatty.

CANDLESTICK, in shape of anchor, antique green with bayberry or red candle, 75c p'pd. subject to approval. Entire profit for wounded in France. H. H. Willcox, Newtonville, Mass.

PAW PAW, Kumquat, pineapple, crystallized, alone or mixed. Meltingly delicious, gift for any age. $1 box, prepaid. Mrs. Jean Baptiste Graves, 24 East Lomax St., Jacksonville, Fla.

Unusual Gifts—Cont.

DAINTY BERRY BASKETS of black headed pins. Price 75 cents. Write for booklet of distinctive novelties and stamped linens. Effie Archer Archer, 1269 Broadway, New York City.

J. DABISSI announces removal of The Florentine Art Shop from 5 E. 47th St. to 16 W. 57th St. Inspection of our Alabaster Marble, Italian Pottery, etc., is cordially invited.

ART WARES MFG. CO., Indianapolis. Manufacturers, designers, & decorators of art wares from all the rare woods—featuring hand-decorated wares, including Aquariums and Stands.

Upholstery

BIRNS' SHOP—103 West 37th St., Alterations on Furniture, Hangings, etc., as well as making special pieces at our shop. Mattresses made for comfort and durability.

Wedding Stationery

WEDDING STATIONERY SAMPLES and "Wedding Suggestions," an interesting and authoritative booklet, sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

100 WEDDING ANNOUNCEMENTS $6.75 or Invitations, hand-engraved, 2 sets of envelopes. 100 Calling Cards, $1.25. Write for samples. V. Ott Engraving Co., 1027 Chestnut St., Phila.

Wholesale Gift Shops

DAY CRAFT NOVELTIES for Gift Shops & Art Needlework Depts. We sell dealers only. For illus. folder and price sheet, send to N. S. Day, Springfield, Mass. Samples at 225-5th Av.,N.Y.

ANNETA VILLARI CO., 402 Madison Ave., New York. The wonderful Porto Rico Filet Tiré Linens sold and sent on memo. to responsible parties. Write for terms.

EASTER CARDS AND BIRTHDAY CARDS Dainty children and formal designs engraved and hand-painted. H. L. Woehler, 116 E. 13th Street, New York.

"TINY TOTS" (Pats. pending), Pencils, knitting needles, etc., baby heads. For grown-ups & children. Exclus. designs of E. & G. Quackenbush. "Story Book Toys," 100-5th Ave., N. Y.

DISTINCTIVE GIFT SHOP LINES—Lacquered tin, wood, etc. Door porters. Charles Hall, The Hall Bldg., Springfield, Mass. New York office, Fifth Ave. Bldg., Madison Sq.

MR. NEVIUS' display of Unusual Things at his enlarged warerooms at 217,E. 38th Street will continue All thru February.

MR. NEVIUS has added many good new things—and still sells many old favorites, including the Parsons' Nut Bowl, "The Bowl with the Hammer."

SPECIALTY SHOPS—GIFT SHOPS—High Grade Needlecraft & Art Establishments can find more new Gift Things of merit with a wider range of prices at Nevius' than elsewhere.

BAGS OF ALL KINDS with the original Monarch Removable Hoop. Fancy & cretonne boxes, novelties & gifts for all occasions. Bloomfield Studios, 601 Mad. Ave.,N.Y.

ABSOLUTE NOVELTIES of Artistic Design suitable for all seasons & occasions. Our line can be purchased by the trade only, from the Black Lion Novelty Shop, 607 Boylston St., Boston.

BUTTERWORTH & GARDINER Gift and novelty buyers for 1916 will find a most interesting display of varied and attractive articles at our display rooms. Pottery of

UNIVERSAL value, unique wood novelties, leather crafts & gift lines of varied nature. We especially solicit inspection for spring & summer business. 225 Fifth Ave. Phone Mad. Sq. 1247.

ARTS & CRAFTS NOVELTIES at popular prices. A profitable line for resort shops. Catalogue to retailers only. The Craftsman Studios, 3420 Avenue D., Brooklyn, N. Y.

Willow Furniture

McHUGHWILLOW FURNITURE gives to the Country House American Comfort with English Smartness. Unusual printed Chintzes. Joseph P. McHugh & Son, 9 W. 42d St., N. Y.

Winter Attractions

BOWLING, POCKET BILLIARDS, Roller skating. Best equipped in the city. Refined environment, for Ladies and Gentlemen. Grand Central Palace, Lexington Ave., use 46 St. ent.

MODERN DANCES THOROUGHLY taught 25c half hour lesson, private instructor; 50c half hour lesson, private room, private instructor. Dancing Carnival, Lex'g'n Ave.; 46th St. ent.

FREE TAXICAB SERVICE to Dancing Carnival. Phone 8610 Murray Hill. Will send for you between 4th and 80th Streets, free of charge. Open afternoons and evenings.

VOGUE'S SHOPPING SERVICE

will buy for you any articles mentioned in the editorial columns of Vogue. It is your commissionaire. Whatever of special interest New York is offering to New Yorkers, it offers you through the department "Seen in the Shops"; and Vogue not only suggests what to buy, but will do the buying for you, free of charge. Our shoppers know the shops, and have the real human friendliness to look behind the order, see the woman, and shop for her. Every reader of Vogue is cordially invited to make use of the Vogue Shopping Service whenever it can be of any possible assistance.

For Your Convenience and Ours

1. **MENTION THE ISSUE.** When ordering any article mentioned in Vogue, please give the date of the issue and the number of the page in which it appeared.

2. **WRITE PLAINLY.** Please write plainly, especially name and address, using one side of paper only, and, when answer is required, enclose stamped envelope for reply.

3. **ADVANCE PAYMENT IS ESSENTIAL.** Enclose cheque or money order to cover the cost of the desired articles. If price is unknown, send the approximate amount. Should a balance remain after purchase, it will be refunded promptly. Cheques should be made payable to "The Vogue Company". In case your remittance is insufficient, you will be notified promptly; articles cannot be forwarded until the full amount has been received.

4. **CARRIAGE CHARGES.** Unless otherwise requested, all orders will be sent express collect. Charges will be prepaid, however, when approximate amount is enclosed for that purpose. When ordering small articles, please be sure to include sufficient postage, so that they may be mailed.

5. **PRIVILEGE OF EXAMINATION.** Some shops permit articles to be sent with the privilege of returning them should they prove unsatisfactory. If you wish purchases made on this basis, notification must be given in advance. Any such articles must be returned promptly, addressed to Vogue Shopping Service and not to the shop. Your remittance will be refunded immediately after the parcel is received, but express charges both ways will be at your expense.

6. **TRANSACTIONS MUST BE ON A CASH BASIS.** No charge accounts may be opened with Vogue's Shopping Service, nor can Vogue undertake to charge purchases to the individual account in the shop from which they are bought; neither can articles be sent C. O. D.

7. **GIVE FULL DETAILS.** When ordering garments of any kind, be sure to state size, and to give us the fullest possible idea of your preferences in style, color, material, etc., etc.

8. **IF ARTICLE CANNOT BE SECURED:** Wherever possible, please name an alternative or second choice, in case article desired can no longer be purchased. Also please state whether you are willing to wait ten days or two weeks in case the shop has not in stock the garment in your size.

9. **NO SAMPLES.** Owing to the fact that every moment of available time is now consumed in filling actual orders, Vogue's Shopping Service has been forced to discontinue its former practice of sending samples.

Address all orders and correspondence to

VOGUE SHOPPING SERVICE, 443 Fourth Avenue, New York

THE MOST ASTOUNDING LETTERS EVER PUBLISHED BY A MAGAZINE

—the most amazing letters you have ever read in your life are in Pictorial Review for March —now on sale.

THEY are the Prize-winners in the Contest we recently held on the subject of Birth Control. Some favor it. Others oppose it. We remain neutral. No other publication of Pictorial Review's standing has dared to bring this subject into the open for free discussion. Again Pictorial Review has led the way.

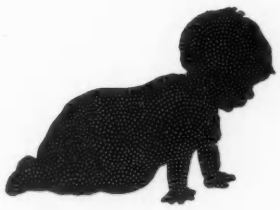
Immediately after this Contest was announced, thousands of letters began to pour in. They came from lawyers, preachers, doctors, teachers and philanthropists. Mothers and fathers of families wrote us. The chief medical authorities in the land congratulated us. The intense interest this Contest stirred up is one of the most astounding things we have ever experienced.

Don't miss these Prize-winning letters. They're the most thrilling human documents ever published! They seem to come from the very souls of the writers.

If the welfare of your children means anything to you, you should not miss a single line of these letters. Sooner or later, directly or indirectly this question of Birth Control must come up to you, whether you like it or not. How are you going to face it? Do you know? Then seize this opportunity to learn both sides of the question. Don't miss the March

PICTORIAL REVIEW

15c a copy ***$1.50 a year***



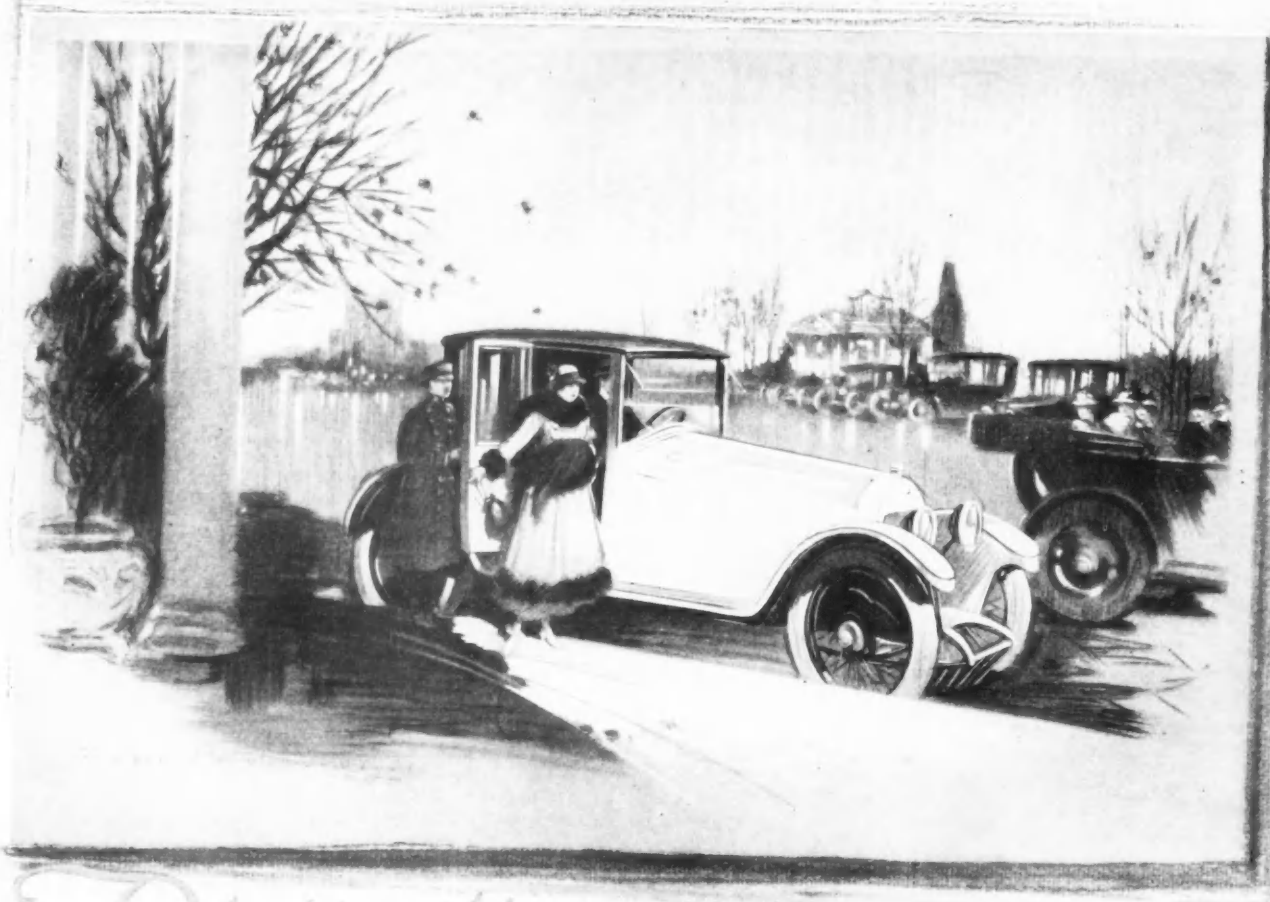
The Pictorial Review Company
216-226 West 39th Street
New York City, N. Y.

I would like to read the Prize-winning letters. I enclose 50c for a trial subscription to Pictorial Review for four months beginning with the March issue.

Name.....

Street.....

City.....



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IN any line-up of cars at any gathering the Scripps-Booth stands out in a foreground of luxury, distinguished for its beauty, and of recognized value.

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Send Your Name and Address Now for a

VOGUE PATTERN CATALOGUE

Which Will Be Mailed to You Free of Charge

The Next Vogue Is the

SPRING PATTERNS *and* MATERIALS NUMBER

Dated March 1

FEBRUARY 15, 1916

VOL. 47. NO. 4
WHOLE NO. 1041

THIS MAGAZINE

Proof positive is the number of Vogue you hold in your hand that no mere Solomon could have settled the question of spring bonnets; it took the wisdom of all the modistes in Paris to do that. And they have settled the question so wisely that it is delightfully unsettled, and you have as many choices of sizes and shapes of hats as there are pages in this number of Vogue.

SPRING PATTERN CATALOGUE

Your copy of Vogue's Spring Pattern Catalogue in another few days will be all wrapped up and waiting for you to send your name and address to "tag" it to you. On the receipt of your request for it, this catalogue, which contains illustrations and descriptions of three hundred patterns, will be sent to you free of charge.

The patterns in this catalogue have been made up from the best of the spring models, and they are enough in advance of the fashion to insure that garments made by them will be in good style six months from now. A letter received by Vogue which well illustrates this particular point is as follows:

Billings, Montana.

Vogue, New York:

This is the experience I have had with Vogue patterns. When I moved west, I was buying my gowns at the best New York houses. Therefore I soon established a reputation for good dressing that I found hard to live up to, owing to the fact that I returned east to shop only once a year. Then Vogue came to my rescue and gave me the fashionable latest touches that the New York woman achieves in dressing. Last winter, wishing a simple dress, I sent to Vogue for a pattern, purchased four yards of pale blue broadcloth, and made the gown with a heavy black silk cord at the waist, black jet buttons down the back and at the cuffs, and a dainty organdy collar. I wore the gown to a big club party and my friends told me it was the prettiest gown I had ever worn. I overheard one woman say, "New York, surely." When I went east, I had the amusing experience of having a woman follow me up in the elevator of a big hotel, then finally apologize and ask if I "would please tell her where I had my gown made?"

Another experience was the making of a velvet and lace gown for a big dance. The gown was a simple straight-line gown made by a Vogue pattern, but after the party I was asked, "Would you mind telling me from what house your gown came?"

Very truly yours,
MRS. ———.

The three hundred models which are shown in the spring catalogue are chosen with most important fashion considerations in mind. In the first place, these patterns cover all of the important fashion tendencies; also they give the very up-to-date details of collar, or sleeve, or fulness; and they are all designs such as the gentlewoman would wear.

COVER DESIGN BY GEORGE W. PLANK
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SPRING PATTERNS AND MATERIALS NUMBER

The next Vogue, the Spring Patterns and Materials Vogue, is the most practical number of the whole year. It gives the cold facts about patterns and materials, for Vogue does not make plans for your season's wardrobe without having first given you full information as to what stuffs will be worn, and what patterns will be used during the coming season.

The cover of the next (the March 1) Vogue will be by Helen Dryden

MATERIAL CONSIDERATIONS

The March 1 Vogue will present four leading pages about spring materials—silks, satins, prints, laces, ribands—everything you will wear this summer. Not only will there be descriptions of these materials in the next magazine, but the article about them will be illustrated with colored drawings that all but talk, and probably would talk to you if you saw them.

OTHER CONSIDERATIONS

Also in the March 1 magazine there will be illustrations of three hundred patterns. From such a variety of designs you can not fail to find just what you want—frocks, blouses, skirts, lingerie—every garment you ever saw before, and a great many you never saw before. Vogue patterns are Vogue's great service department.

NOW FOR THE COIFFURE

Do you know what it is, and by what means it is—the new coiffure? If you have heard nowhere else you have heard in Vogue about the "Niniche" coiffure. Page 67 of this Vogue gives you the beginning of it. No doubt you would like to see it in working order; working order is, of course, with its evening headdress properly chosen for 1916 and properly placed for coquetry and for charm. Vogue and Helen Dryden have combined in the next Vogue to show you these things.

MRS. STEPHEN H. OLIN

An excellent portrait of Mrs. Stephen H. Olin, who was Miss Emeline Harriman, a sister of Mrs. William K. Vanderbilt, Sr., is a recent work of Albert Sterner. Mrs. Olin is one of those directly responsible for the charming atmosphere which pervades the new Colony Club. Possessed of marked executive ability, she is enthusiastically welcomed on any committee where much real work is to be accomplished

MODEL BY MARIE LOUISE

Lest we forget the Directoire period comes a tall black bonnet, Directoire to its plume-tips, with its shining expanse interrupted twice, near the top, by narrow black ruches. Perched precariously high, the fat little white plume nods affably to all the world

HERE ARE THE HATS OF SPRING

Reincarnated from the Days of Louis Seize, Recruited from the Directoire Period, or Lifted Bodily from the Paintings of Watteau, Hats Revive Soaring Crowns, and Fluttering Ribbons; Yet Some There Are Which Scoff at Periods and Boldly Acclaim the Present Day

SHE was eighteen and very fair; and she started out to make the rounds of the modistes "to buy the prettiest hat in Paris"; so it was surprising to see her come in later in the day, tired, almost tearful, and without a hat. "I couldn't choose one," she wailed. "They are all the prettiest!"

"Buy two," I counseled. "Buy six." But she was not to be comforted.

"They are all so becoming," she pleaded, "that I can not decide whether to take one that tilts up in the back or up in the front or on the side. Some of them have the adorablest little straps under the chin! And some of them were just built to show this little curl," and she stroked a shining strand of bronze hair complacently.

"And some are such engaging shepherdess little things—and I'd need a different frock for each one and—" she broke off, in sudden gloom, —"I'd better buy a gingham beach-bonnet!" and she rustled out, leaving me alone with her temptation.

Verily a slender purse is no fit companion for beauty at eighteen. I grew thoughtful. "Tip-tilted little hats,"—it was alluring. "All the prettiest,"—they were worth seeing. "Adorablest,"—I would go; and I followed in her wake. But the hats were lovelier than I expected.

There is a remarkably different spirit abroad in the land of the modistes this season from that of the earlier days of the war. Paris was overcome by the tragedy in those first months, and the springs of inspiration remained, as it were, unvisited, and the heart of the maker of hats was afar on that wavering line of the "front," rather than on the material in hand. Hats were sober in tone, restrained in shape,—pretty, but lacking, perhaps, a little of that vital touch which one recognizes as essentially Parisian. Chic, but with a subdued charm which was almost *sad*—and no wonder!

ENTER, THE PERIOD HAT

But the rehabilitation has been complete. The modistes are themselves again. Once more the salons blossom as the rose. Once more one is thrilled deliciously at the sight of some new and delightful audacity in straw. Again one is tempted to undo the very linings of one's purse, tempted to sell all other possessions and buy hats and still more hats—to embark on a veritable debauch in millinery, and give hats to the poor, to the refugees. There is something "heady" in the very atmosphere of these spring salons, where, in forests of hat-trees abloom with spring blossoms in millinery, one is lured to reckless extravagance.

One hears rumors of lack of material—of the difficulty in procuring this or that. But there is no evidence of any lack. If any desired thing is not forthcoming, the modiste employs something else which straightway becomes smart—smarter than the missing article. Thus there is no real lack.

The variety is bewildering, and throughout all the variations, a marked influence of "period styles" is noticeable. Hats of the period of Louis Seize, Louis Quinze, Louis Quatorze (Watteau), and Louis Treize are seen in almost every shop, and there are Directoire bonnets in profusion, and just a hint of the hats of the period directly following the Second Empire. There is also in evidence an element strictly modern, which is expressed in all sorts of odd, indefinable shapes, surprisingly smart, almost daring, but withal thoroughly Parisian. The indications would

MODEL BY MARIA GUY

Which was first, the hat or the coiffure? Either seems sufficient reason for adopting the other and fashion is too much absorbed in wearing the Watteau hat and the Niniche coiffure to trouble about which one inspired the other

MODEL BY RENÉE

Down from the days of Louis Seize came this rose straw hat, with frills of batiste around and about it, and bands of yellow ribbon, woven with colored flowers and tied beneath to emphasize the fact that this is a Louis Seize model

MODEL BY RENÉE

It was Renée who reincarnated this Louis Seize hat—reincarnated it in pale rose satin, with a puffy black velvet crown, and two full-blown pink roses and dropped a winding velvet streamer from it—just as single streamers used to fall from Louis Seize hats

Reboux illustrated the tendency of hats to come down bell-fashion about the face with an inverted flower-pot of Copenhagen blue milan straw with a veritable bouquet of fluted blue taffeta ribbon edged with narrow black lace; imported by Bendel

MODEL BY REBOUX

MODEL BY LEWIS

Pale rose crin, masked with pink chiffon, blushes through soft veils of black and white tulle. Louis Seize speaks in every flutter of its rosy ribbons, and Paris finds voice in the "cocarde" and the tiny knot of pink and blue flowers on the other side of the crown

Photograph by Ira L. Hill

seem to be that the favorite style of all will be the dainty and captivating Louis Seize, but the Watteau (Louis XIV) and Directoire models are certain to be much in evidence. One model from each of these three leading periods is shown on page 23.

At the top of page 23, Marie Louise presents one of the high-crowned military models which came into favor in the troublous days of the Directoire and retained an intermittent popularity throughout all the warring early years of the nineteenth century. At the lower left of the page, Maria Guy advocates a characteristic Watteau hat, flower-trimmed, held by ribbon bands, flat on top, and rolled up sharply in the back to show the Niniche coiffure. The hat is of white liséré wreathed with pink roses and with heliotrope, and blue ribbon catches the coiffure.

WHERE LOUIS SEIZE LEADS

The dainty, capricious charm of the period dominated by Marie Antoinette is well expressed in the Louis Seize model from Renée, at the lower right on page 23. The wide brim, the high crown, the use of lace to give lightness, of flowers as trimming and of ribbon to tie beneath the chin, all recall the glorious days of aristocratic outdoor life, which this daintiest of queens and her court led at Versailles. On this page are other hats from this period of Louis Seize, which, in hats as in frocks, promises to be the most notable of the period influences in the spring modes.

One of the most noticeable features of these Louis Seize hats is their abundant use of ribbons, especially in the form of long streamers, which may be tied beneath the chin in a knot with long ends, or merely draped gracefully over one shoulder.

A Renée model at the upper left on this page illustrates this point in a ribbon of black velvet, which falls from the left side of a tip-tilted shape of rose satin, and is carried in a graceful line across the back of the neck and over the right shoulder, to fall in a long streamer down the front. Black velvet is draped loosely over the large crown of this hat and two great soft pink roses are tucked into the velvet folds.

At the bottom of the page, a Louis Seize model from Carlier makes similar use of a trailing ribbon, which, in this case, is held beneath the chin with a cluster of bright colored wildflowers. Tilted to a perilous degree is this hat of yellow leghorn, and it is oddly trimmed

MODEL BY CARLIER

Romance lurks in the sweep and tilt of this yellow leghorn, with Nattier blue ribbon heaped at its highest tip. Tiny posies of field flowers trim it and hold in place Louis Seize streamers

at its highest point with fantastic loops of Nattier blue taffeta, and on the opposite side with small clusters of bright field flowers.

Lewis also shows a distinctly Louis Seize model, sketched at the upper right on page 24. It is of delicate rose crin veiled with rose chiffon, and over the chiffon is a second double "veil" of black and white net, which is shirred over the tall crown and droops about the face. A *bride* of narrow pink ribbon, caught at one side with a *cocarde*, passes under the chin, and loops of ribbon trim the crown in the back. On the right side of the brim, well forward, near the crown, is posed the indispensable knot of flowers, delicately pink and blue.

MODEL BY CARLIER

Directoire, of course, every inch of it, is the hat Carlier makes of soft gray straw, ties with gray ribbon, and ornaments with a triplet of plumes in gray, blue, and rose

sketched in two engaging views at the bottom of this page.

At either side on this page is a Lucie Hamar hat derived from the severe and definitely masculine models with which the "new woman" who emerged in France after the "Reign of Terror" announced her new-found "*égalité*" under the Directoire. Lucie Hamar never tires of designing dainty shapes in millinery, and her hats are built with such care and so much thought that they are perfection. High crowns or low—it is all the same to Mme. Hamar; she handles Louis Seize or Directoire fashions equally well, and so much subtlety goes into the line of the brim and the curve of the crown that some

MODEL BY LUCIE HAMAR

All crown and no brim is this gray crêpe hat which is a descendant of mannish Directoire models and it is trimmed with large-centered marguerites of gray leather

MODEL BY LUCIE HAMAR

The "new woman" of the Directoire proclaimed her "égalité" in hats such as this model of gray straw, with a steep crown and a tiny brim, trimmed with gray ribbon

Similar in type though wholly different in appearance is the Louis Seize model from Marie Louise, which is shown in the middle of page 26. It is of golden bronze tulle trimmed with pink roses, and its Louis Seize streamers of golden bronze and green changeable taffeta ribbon fall straight from its brim half-way down the right arm. Louis Seize models also determined the high crown and lacy brim on the Marie Louise hat of cream lace and pink ruches, at the left on page 26.

FROM WATTEAU TO DIRECTOIRE

Mme. Odette makes this same use of floating ribbons on a dainty, summery model (not shown here), like an inverted bowl, which is of white mousseline delicately embroidered in dull blue. The mousseline is piled high upon the crown and tufted with odd flowers of *nacre*, veiled with thinnest crêpe. One long strip of deep blue velvet ribbon falls from the brim, then is drawn across under the chin and thrown over the shoulder.

A Hamar version of the rolled-up Watteau hat shown at the left on page 23—a type which seems to have formed an indissoluble partnership with the Niniche coiffure—is

MODEL BY LUCIE HAMAR

Lucie Hamar invoked the shade of Watteau, and produced this hat of glazed gray straw, faced and edged with ruddy bronze taffeta, and trimmed in the high places with ruddy apples. Observe, please, how it looks from the back on the Niniche coiffure

of her best models require the least trimming.

In the middle of this page, above, is a Carlier model which reincarnates the scoop-shaped, feather-trimmed hat which originated in the Directoire period, continued in favor during the early years of the nineteenth century, and was doubtless the ancestor of the "poke-bonnet" of the eighteen-forties.

Marie Louise, whose creations have always the touch of distinction, shows one of the tallest and smartest hats in Paris—the Directoire model shown at the top of page 23. Severe in shape, it is covered with black satin and is fastened beneath the chin by means of the narrowest possible *bride* of black ribbon. Two narrow flat black ruches encircle the crown near the top, and a veritable puff-ball of a white plume is posed high, where it flutters and nods bewitchingly.

ENCORE LOUIS SEIZE

On page 26 are shown five other Marie Louise models. Two of these, that at the right and that at the top of the page, are clearly modeled after the high-crown hats of the Directoire period; two others, that at the left and that in the middle, as clearly relate Louis Seize days; while the wide-brimmed model at the bottom of this page may derive its shape somewhat from Louis Seize models, but is so definitely modern in effect as to subordinate period influence.

CALLOT PROVIDES A FROCK WITH AN ABUNDANCE OF RUFFLES AND CREATES A STRICTLY PLAIN, STRICTLY WEARABLE SUIT

THE HATS OF MARIE LOUISE PUT THE FINISHING TOUCHES TO A FLIGHTY CALLOT FROCK AND A SEVERE CALLOT SUIT

TWO COSTUMES BY CALLOT

A beruffled Callot frock of black taffeta is worn with a quaint pink satin ruche, from Marie Louise. Hers, too, is the Louis Seize lace hat, ruched with pink and trimmed in front with odd paste flowers

Marie Louise bands a tall gray straw shape of Directoire descent with greenish gray taffeta, and then lets wide-spread wings of green and gray sweep over it

Reminiscent of Louis Seize is the hat Marie Louise makes of brown tulle, with green-bronze ribbons floating in true Marie Antoinette style

FIVE HATS BY MARIE LOUISE

Marie Louise herself posed in this gray Callot suit, with a tiny, green-striped brown vest; and the hat she wore, her own model, is brown-green taffeta of Directoire trimness. She carries an ivory-topped cane

Of violet straw is this Marie Louise hat. Violet silk bands it, and an embroidered Chinese dragon keeps guard over it

Like the stopper of a perfume bottle is the pointed crown of this hat. Black tulle, it is, pulled high over a rounded tulle crown, with rose ribbon trimming it, black satin brimming it, and a black tulle veil falling from it

Brown straw makes the becomingly drooping brim, rose ribbon is banded about the crown, and all of it, save the streamers, is veiled with golden brown tulle

SIX MODELS BY MARIA GUY

Most unassuming was an infinitesimal white hat until Maria Guy dropped black tulle over it and punctuated it with rose plumes. Flowing veils, riots of flowers, and odd uses of ribbon all denote Louis Seize influence

A little black straw mushroom has picot-edged rose ribbon tied around it with the bow in back, a brief fly-away veil of black tulle attached to it, and the first rose of summer blooming alone on its bell-like brim

It is of black straw, with its becomingly picturesque brim rendered more picturesque and becoming than ever by the embroidered black tulle veil. Of course, since Maria Guy made it there is rose colored ribbon on it

A very different mood of Maria Guy is shown in this hat of chameleon liséré, curled into tight scrolls at the side and back. The thread pompon is black at heart, but burnished with gold at its tips

Six of Maria Guy's charming hats are shown on this page. Nowhere is the influence of the period of Louis Seize more marked than in these upper rooms of the place Vendôme. Quaint bits of ribbon, tulle shirred and draped, flowing veils and flowers run riot in Madame Guy's salons. There is also evidence of the modes of Louis Quatorze in an adorable little Watteau hat, which is so absurdly charming in line that one might well weep at not being able to wear it. And the new Niniche coiffure was apparently invented especially for this tilted bit of straw and roses.

With the return of Louis Seize styles have come flowing diaphanous veils and veilings on hats, and nowhere is this tendency better illustrated than in these Maria Guy hats. Tulle—plain, embroidered, or oftentimes corded with a rather heavy thread—is largely used for these veil effects. Nor are there any two veils alike. On the hat at the upper left the veil goes up and goes down to great length to prove its point. On the hat at the lower left the veil is in no way a veil for the face, nor is it on the broad hat at the lower right, from which the veil falls in a languid fashion. In fact, the hat and the veil in these models are inseparable, for in many cases the veil is the hat.

Evelyne Varon's hats are new and startling in shape and exceedingly smart. They show the influence of the Louis Seize and Louis Quinze periods, and there are several tricorns which are very effective in tilt; one of these is sketched at the upper right of page 28. Particularly lovely is a large hat of soft rose faille, lined with black taffeta and having an "underbrim" of tulle. The brim

MODEL BY EVELYNE VARON

For Mlle. Forzane did Evelyne Varon make this all-aslant hat of black straw. A band of black ribbon is tied around the crown, and a remarkable ornament made of turquoise and black feathers trims it

Shown below is a hat of black lisèré straw, with its brim turned up in back and bent down in a point in front. A file of small black ostrich feathers marches across the crown and is met, in back, by thick black paradise

MODEL BY EVELYNE VARON

Evelyne Varon's version of the tricorn is this, in black straw, with a black "cocarde." The pink plume is mute witness of somebody's patience, for each one of its barbs is tipped with a tiny silver head

Photograph by Ira L. Hill

MODEL BY BENDEL

MODEL BY MARIE CROZET

Just old-fashioned enough to be extremely new-fashioned is this white crin bonnet, trimmed with Fragonard blue ribbon. A single streamer borrowed from the time of Louis Seize, starting at roses, passes across the chin and shoulder

of this hat is very much wider on one side than the other and is dented on one side and trimmed with a rose of light blue crêpe, each petal of which is edged with a silver cord.

The shapes of hats are wonderful. Some of them are really absurdly tall, but the magic of the milliner has made them so subtly gracious in line that they are absurdly becoming to almost any face. There is an artful little model by Marie Crozet at the lower left on this page, which is of white crin with a tall crown concealed by upstanding loops of ribbon—ribbon of a fragile blue with a quaint, corded edge. One long streamer falls in Louis Seize fashion from the side—where two or three small pink roses are carelessly posed—and is twisted about the throat and tossed picturesquely over the opposite shoulder.

A. S.

MODEL BY MARIE CROZET

A broad hat, with half of its brim rolled back, scoffs at period influence and elects to belong to to-day. It is made of red straw cloth with metallic green threads through it and a glint of gold here and there, and is topped with a gray marguerite

NEW YORK TAKES *the* MEASURE *of* SPRING BONNETS

Hats of the Three Periods—Louis XIV, Louis XVI, and Directoire,—Hats without Known Ancestry, Sailor Hats in Two Materials, and Hats All of Ribbon Make Up the Models Which Are Here in Advance of Spring

The Marie Louise straw above got its back up about the rumor that hats were to be over the nose this season. The wings, also tan, took the side of the hat. Model from François

Photographs on this and two following pages by Ira L. Hill

Maria Guy's milan hat above had to choose an inconspicuous color like gray, since it had made its estimate on the size of the velvet bow and would not come down. From Burby

The Renée hat within the oval is within the law, too, for the ban on imported aigrets can not include the feathers of the harmless, necessary goose which adorn this white straw and moire hat

JUDGING by all that is heard from Paris and all that may be seen in the hands of the most far-sighted buyers here, the present fancy of the modistes turns in the direction of "period" styles. Of these period styles, the Louis Seize and the Directoire have so far exerted the widest influence, but the Watteau fashions of the days of Louis Quatorze bid fair to become a serious rival, or perhaps a co-operating influence, since the Louis Quatorze mode is closely related to the Louis Seize. One recent creation even shows a trace of Henri Quatre, but this was probably only in the nature of a temperamental impulse and hardly indicative of a policy.

WIDE SKIRT, NARROW HAT

Since the couturiers have decreed that skirts shall be even wider, retrenchment must be made somewhere in the silhouette, so a widely prevailing tendency in hats is toward higher crowns and narrower brims. Strangely enough, the hat styles connected with the early Victorian era,—although in certain ways well adapted to our present tournure in dress,—have been almost completely ignored in the latest Paris consignments.

In strong contrast to the regular brims of the close-fitting toques and large flat sailors of last spring, hat brims—when there are brims—are apt to assume every possible irregularity. Many, on the models already in the shops, roll up on one side and are attached to the crown with a superstructure of feathers or very large velvet choux. Some are high at the back with trimming of made goura, but are low and untrimmed in front.

A large variety of toques which have no particular "period" connection are built high on the head and flaunt gaily colored flowers and ribbon bows. Wings set high at the back, or elongated bows at unexpected angles give cachet to small turbans of severe design.

Paulette et Berthe sent this small hat out into the wide world with no brim to guide it. It is burnt apricot milan with a velvet ruche and a bone buckle. This and the hat above imported by Waters and Company

One of the latest uses for ostrich or other flexible feathers is in a trimming which starts from the middle of the brim and extends in a long narrow line to some height at the back, often in a procession of small tips. This kind of trimming is used on hats of various types,—the tricorn, the large mushroom shape, or the diminutive brimless toque. Flowers are also much in use on the advance models.

The sailor hat is, beyond question, a part of every summer mode. That of this year is slightly wider of brim and higher of crown than the *canotier* of last season. The only positive novelty in the matter of sailor hats this season, however, is an attractive combination of two materials, such as straw with batiste or straw with silk or chiffon. When destined for wear with severely tailored costumes, the sailor often has the brim turned up and fastened to the crown or folded over and held back upon itself with a buckle of conventional design. The charm of these broad-brimmed hats lies in the originality of the lines and daring angles of their upturned brims.

A RIBBON SEASON FOR HATS

With every returning spring season the silk hat makes its appearance. This year the material of these is ribbon,—ribbon with picot edges of silk, ribbon with metal edges of gold or silver, or ribbon patterned with conventional flower designs or embroidered in bright colored silks or beads. The wide-spread popularity of ribbon, which constitutes one of the chief characteristics of this season, is one of the facts by which the new mode is related to the period of Louis Seize, and the ingenious uses of ribbon on hats are far too many to attempt to chronicle. The "*paon*" hat is one of the latest novelties.

Tier above tier and above that silver tiers of light blue grosgrain ribbon are edged with silver to form a Chanel hat. This model goes to prove that hats and their trimmings are one this season

The high crown of feathers on this Reboux hat would have been too imposing for the mahogany colored milan brim to wear, were they not the soft down feathers, gray and white, we all know so well. Three photographed hats imported by Kurzman

The Marie Louise hat in the middle above half turned down the mode of the upturned brim. It is of snow-white straw, "neige" straw, banded with a black ribbon gay with silks and beads

Since skirts are determined to be wide, what can a hat do but be high? This Julia model adds vastly to its stature by blue wings, and emphasizes its blue straw braid by a silver edge; three lower hats imported by Burby

That irregular brim-line which so many hats affect is marked in a lavender taffeta hat, which is wide as other hats are high. The trimming is lavender taffeta and one pink rose at the back: Georgette hat, at the left

Many small toques which know no definite period gain cachet through a high-piled trimming of puffs and bows set at unexpected angles. This toque is milan straw with puffs of black velvet; Reboux model, at the right

The Evelyne Varon sailor above flies the straw signal of spring only in midnight blue leaves for yellow velvet flowers. The hat is gray satin above and midnight blue ribbon beneath and blue ribbon acts as crown band. This and hat below imported by Louise and Company

Like a Christmas wreath touched with the gaiety of spring is this Maria Guy hat. The hat is small, straw, and cherry colored: the wreath is ivy green with cherries. Model from Louise and Company

The Maria Guy hat above spread itself to three ruffles of black lace, since lace is in the air in Paris. It is all black—ruches of taffeta before the lace, milan before that, and jet before all. From François

The material of this resembles Hercules braid, and on one recent model, the crown was made in overlapping rows of it in Burgundy color. One model has a crown covered with loops of this braid in chain effect, starting from the center and extending over the brim; on another the ribbon is plaited, giving to the crown the effect of a checkerboard. Wide grosgrain ribbon is frequently used in shirred designs for both crown and brim, and for loops and bows it shares the honors with the softer ribbons. Straw braid is popular for many kinds of trimming, and a variety of new straws of every description accompanies the opening season. "Llama" gives an effect of rough angora, which is produced by weaving wool with the straw, and another of the latest novelties is a black straw simulating patent leather.

The hat above is all shiny black liséré and yellow cowslips,—the work of Maria Guy

In the hat at the left black liséré and satin are combined, with black goura, to give it height. But in the hat at the right the black satin and liséré gave up height for a broader mission. Two hats from Joseph

ALL PARIS SIGNS POINT TO PERIOD FASHIONS

Through the Veil behind Which the Grandes Maisons Prepare for Their Spring Openings Come Whispers of Petticoats and Panniers, of Spreading Crinolines, Trailing Ribbons, of Hoops and Flashing Buckles

I HAVE been talking to the Little Bird—not the "Little White Bird" nor the "*Oiseau Bleu*," but that naughty little bird that is always chattering, the little bad bird that is always fluttering about where secrets are being whispered, seeing and hearing much that it ought not,—for the Little Bird always tells.

The impish little creature had just been winging its way through the rue de la Paix, impudently circling the famous place Vendôme, and dipping inquisitively into the rue Taitbout, the upper end of the avenue des Champs Elysées, and the rue Auber. "And I saw," he chirped,—and then went on to tell of astonishing things. It seems that there is a new taffeta—a new, shiny, somewhat varnished looking stuff, reproduced from the taffetas of years ago. As far back as 1830, this shiny taffeta was used for the smartest frocks. This new edition is called *recuit*, in deference to its glassy finish, and it is being made everywhere into fetching summery creations, delightful beyond words. Then, there is faille—heaps of faille—frocks and *manteaux* and jackets of faille; and frocks of other fabrics are trimmed with faille—an exceptionally soft quality which lends itself beautifully to the requirements of the new modes.

There is an abundance of mohair, etamine, and coarse mesh voile, and of many fabrics of silk and wool, which are woven more or less like canvas. Jersey and imitation jersey in white, gray, and beige are used for smart tailored costumes, often combined with faille of the same shade.

"They are dyeing laces," the Bird pattered on.

"Pink and blue, I suppose," said I.

But the Bird ruffled his feathers and looked fierce. "Brown and gray," said he, "to match the cloth."

It seems there are also other laces, some fine, some coarse, some run with silver,—Alençon, "*la reine des dentelles*." Chantilly, argentan, and a very good but slightly heavy imitation of Malines. Some of the laces are embroidered. Tulles are embroidered, also, with rather coarse silk cord, and made into frocks, frills, and furbelows. And there are ribbons and flowers in profusion. The ribbons are quaintly finished like the ribbons of years ago, with corded edges, delicate embroidery in colors; and they are of odd, old-fashioned textures and old-time shades. The flowers are done in beads, as a rule, in imitation of the flowers on old bead bags.

Here the Bird stopped talking and looked wise; and I picked his phrases to pieces.

"As a rule?" I said inquiringly. "How else are they done?"

"S-sh," and he came close and whispered the secret. "It was a Nattier blue evening frock of taffeta, and the flowers were made of the same

MODEL BY LEWIS

A pink satin affair is just big enough to accommodate a trio of pink roses and a pink bow. A blushing "bride" of pink satin attaches it to the wearer—or the wearer to it; imported by Miss Clyne

MODEL BY PAQUIN

A suit of blue serge is fitted some and flared more; Paquin makes it different from all other blue serge suits by means of an embroidered belt and a generous amount of striped cloth

MODEL BY PAQUIN

Blue taffeta makes the frock at the right with sleeves that started out full and then thought better of it. The proper tulle apron departs not at all from its straight and narrow way

WHEN CHÉRUIT, MASTER OF THE ONE-PIECE DRESS, CREATES A GOWN, THAT GOWN IS AN EVENT IN THE PARIS SEASON

"Cord embroidery," decrees Paris, so cord embroidery it is that lends gay color to this model of suède ratine. The frock is modestly high of collar and primly long of sleeve—though neither the modesty of the one nor the primness of the other makes the frock any the less smart

A blue serge skirt, with a blue cord and tassel, is patiently plaited into a vast number of tiny box plaits to look like a cartridge belt—but its top comes several inches below the place where a well connected skirt top should be. Fortunately, the white taffeta blouse comes to meet it

The loose, sparingly buttoned coat of the serge suit at the right comes to a timely end just below the waist. Veronese green, it is, and even to the very braid that finishes the neck, trims the coat, and runs into loop-ends on the skirt, Chéruit has permitted no other shade to interfere

MODEL BY BUZENET

(Left) Buzenet squared the neck of a mauve taffeta dress, made a point of its bodice, puffed the skirt high and wide, and then, because nothing newer could be done, dotted the whole with mauve taffeta flowers

(Right) "Haitienne," Berthe-Hermance calls a black frock; its skirt, instead of coming to an abrupt end, is softly drawn in. Tulle, embroidered, makes sleeves, and the eternally charming triangle is of pink roses

blue taffeta and sewed on, here and there, all over it. *A-dor-able*,"—and the word ended in trill after trill of enthusiasm.

But I was suspicious. "How else?" And it came out that sometimes the flowers were done in cross-stitch, like sampler-work, and sometimes in leather. Dull and varnished leather, especially if this leather is white, are especially smart on tailored costumes.

THE COUTURIERS IMPROVISE

Some of the pretty new taffeta frocks are embroidered by hand in the fashion of 1830, and they are quaint and lovely beyond compare. Every little whimsicality of trimming is permitted this season, and the originality of the different houses is being tested by the war as it never has been before. Lacking startlingly new fabrics, they must improvise, as it were. Hence the new effects in embroideries and the new and decorative use of ribbons and bits of color in silk and thread.

Toile de Jouy is effectively employed, in odd bits, on a frock of black taffeta, while a *tailleur* of gray cloth rejoices in collar and cuffs of blue and white foulard. The jacket is lined with foulard, also. All kinds of odd straps, plaitings, ruches, buttons, colorful linings, and ribbons go to make interesting the spring models which are being fashioned now, in secret, to be revealed later to an expectant world.

As to colors, there is abundance of black, and many creations in black and white are promised; dark blue and many other exquisite blues appear under a variety of fantastic names; and "bersaglieri green" has been adopted from the uniform of the sharpshooters of the Italian allies.

There is a new shade of red which is something like Bordeaux, but which will be recognized by our maiden aunts as garnet,—a shade that was fashionable before we were in pinafores. And there are many shades of beige and many exquisite grays—the cloudy, smoky, silvery, misty grays that are so lovely in taffeta and admit of such delicious touches of color in trimmings.

FASHION PAUSES AT PERIODS

As to the style of the new models, the provoking little Bird warbled something about Louis Quinze frocks in the rue Taitbout, with square-cut corsages, and panniers; but when I questioned eagerly, there was no reply—he was cheeping something about 1830 frocks in the rue de la Paix, and went on excitedly scolding about the styles of the middle seventies in the place Vendôme.

"But"—I ventured, and got no further. He was trilling out news of Louis Seize frocks and 1860 crinolines and ended in a perfect jargon of melody, in which I could distinguish only a word now and then, but which left a delightful impression of petticoats and panniers, of wide crinolines, flashing buckles, trailing ribbons, and the thousand and one little elegancies of the extravagant period before the Revolution—with somewhere a vague impression of the Directoire, and the early days of the nineteenth century.

But with a sudden flurry of wings, the Bird was gone. It was annoying—just as it was all growing interesting. But what he said was worth remembering, for, depend on it, the Bird knows.

MODEL BY BERTHE-HERMANCE

MODEL BY BUZENET

By its skirt of cord-embroidered black tulle and white poult-de-soie; by collar and belt of steel-beaded doeskin; by the decline and fall of the train; by these things does spring stamp the gown at the left for her own

At the right is a white organdy blouse to begin with; then there's a yellow linon overblouse; next a bit of blue embroidery; then comes a triple alliance of ruffles; and after that, the yellow linon skirt is uninterrupted

MODEL BY BERTHE-HERMANCE

It is evident that skirts will continue to be wide. Only a miracle could now bring back the narrow skirt of the Directoire. Skirts will be longer—a trifle longer—and crinoline will be used. Mme. Lanvin frankly sews into the lining of a frock of dark brown Georgette crêpe, not one hoop of baleine, but two. One of these distending ribbons of baleine is placed a few inches below the hips and the second, a few inches below that, above the knee. Apparently the effect of width just at or below the hips is desired, for we see this tendency in the latest models of nearly every house.

PANNIERS ON THE STAGE

When one sees the new failles and taffetas, one thinks involuntarily of panniers and crisp draperies. Nothing in the world of dress is lovelier than the play of light on taffeta, and when taffeta is in fashion, the couturiers can not help twisting it into drapery and puckering it here and there for the sheer pleasure of it.

There have been many pannier frocks on the stage recently. The great seventeenth century spectacle, "Mademoiselle de Nantes," when it was finally produced on the great stage of the Opéra, proved most interesting from the point of view of the mode, as well as from the fact that it presented a correct picture of the manners and customs of the days of *Grand Monarque*. Looking at the stage across two centuries and more, we saw the children of Madame de Montespan, in the quaint, stiff, unchildish dress of the period, their small heads elaborately coiffed and twined with pearls,—the young Duke du Maine and the Count de Toulouse, in the rich velvets and laces of the day, surrounded by the ladies of the court, and looking on with delight at the unique *divertissement* provided by Lully and Charpentier, the favorite composers of Louis XIV; and the trumpet-call which opened the spectacle was one of the *sonneries réglementaires* used by the French army under that king.

The frocks worn by the ladies of the court were quaint enough,—tight, stiff, pointed bodices and redingotes of velvet, draped a bit, pannier fashion, on the hips, over wide, straight, silk petticoats which almost touched the floor. These costumes were most carefully reproduced from old paintings and engravings, and in color and line represented the fashionable frocks of those far-off days. The young and pretty companion of the royal children wore a pannier frock over a skirt formed of plaited taffeta flounces, which, except for a quaint arrangement of the trimming, would have served for a modern ball gown. Some of the dancers in the spectacle were robed in pannier frocks which would pass muster in any ballroom this present season as being the newest creations.

MODEL BY DŒUILLET

MODEL BY DŒUILLET

Paris is addicted to voile, this spring—hence this frock of rose and white checked voile, with a tiny ruffle as a fitting conclusion to its waist, and three more, just as tiny, to enliven its skirt. There is a Nattier blue sash, and loops of the same ribbon dangle from the muslin collar

MODEL BY MARTIAL ET ARMAND

A costume all blue and only blue is this one. It finds its only trimming in the braid that edges its collar, cuffs, and peplum, and accentuates its raglan shoulders. The skirt flows smoothly along at full tide, but cleverly spreads over the hips into the beginnings of panniers

MODEL BY MARTIAL ET ARMAND

Blue "jersette," a fabric as new as it is smart, makes as demure a frock as ever found its unsophisticated way from Paris to us. The broad nun's collar—and oh, how becoming nun's collars are to even the least nunlike of us!—is of white cloth, as are the flaring cuffs

Dœuillet prides himself on the beige suit shown in the center above. All beige it is, from the topmost layer of its three-tiered collar to the last thread of its hem, except that the straps that loop the belt boast a bit of blue embroidery. The new unpressed plaits appear on this model

Photograph by Ira L. Hill

From Bendel comes a patriotic hat of red, white, and blue straw blended in so there is no sharp division of colors. White ribbon forms the cocarde and blue satin faces and edges the brim

MODEL BY CHANEL

Miss Clyne imports a red faille hat, crowned with red straw, and trimmed with faille flowers

Photograph by Ira L. Hill

Suzanne Talbot made a tiny mushroom of gray milan straw, added a band of ribbon, and gave a sketchy bird of burnt goose feathers permission to sit in front; imported by Bendel

Not the same thing can be said, however, of the frocks worn by Mary Garden on the occasion of her first appearance at the Opéra Comique, in "Tosca." Miss Garden's skirt was sheath-like, the tightest ever seen, with neither slit nor friendly widening plaits. It was long and terminated in a long pointed train. With her tall-crowned plumed hat, purple velvet coat, and skirt of white satin splashed with silver lilies, Miss Garden was exceedingly picturesque; but, with the exception of the hat, her costume had no connection with present fashions. The evening dress, in which she appeared later, was also brief in every way, revealing Miss Garden's sinuous grace to advantage; but this diaphanous creation, as well as the frock worn in the first act, bore no relation to the present modes.

KHAKI AND KITCHENER

When the curtain went up on "Tosca" that first night, the theatre presented an odd appearance. Nearly every one of the orchestra stalls held a blue or khaki uniform. Blue and khaki filled the upper balcony and blue and khaki dotted almost every loge. The soldiers evidently love their Mary Garden, for she was greeted on all sides with rapturous applause.

MODEL BY GEORGETTE

A frock of champagne cloth, with a bit of rose ribbon on the collar, has chiffon sleeves bearing pocket editions of the same champagne colored embroidery that ornaments the skirt

A tall khaki-clad figure occupying one of the *fauteuils* attracted much attention from the other "khakis" in the house. Many a hastily borrowed glass was leveled at his broad shoulders, and he was pointed out again and again with nudges and whisperings. Finally I grew interested, and turned my own glass in that direction. The face was certainly familiar—not in the flesh but from the pages of journals and magazines. Could it be—could it—that I was looking at "K. of K."?

The tiny Théâtre du Grand Guignol has been open for months past, but it was only a few days ago that we had a new bill. There was "Le Truc de Jeannot," a tragic war play; "La Nuit de Noël," an amusing thing; "Le Mystèret de la Maison Noire," a war "thriller," and "On Demande une Femme de Ménage," which was very droll. But the war has changed things here. Only a handful of people looked on, from empty rows; whereas, before the war, the little place was always crowded by a brilliant throng. I remember seeing as many jewels in that tiny *salle* as I have seen in the season on "the" night at the Opéra.

A. S.

LOUIS SEIZE — WATTEAU — BRETON PEASANT — NORMANDY PEASANT — LOUIS SEIZE

Margaine Lacroix has just given an exhibition of hundreds of dolls which she has dressed and which have been sold for various war charities. These five show how near the old modes our modes are. At the extreme left and right are very piquant, ruffled Louis Seize persons; the first is in white silk and blue, the second is in lilac taffeta. Second from the left appears a Watteau maid with her hat aslant over her tip-tilted nose, her blue panniers apuff over her lilac silk petticoat, and a black velvet ribbon over all. Third and fourth from the left are two peasant maids, one from Breton, the other from Normandy

THE COCARDE—FOR FASHION AND FOR FRANCE!

France Wears the Cockade As a Lover Wears His Heart on His Sleeve—for Victory! Every Soldier Will Wear One, and Hats Will Wear What Are Left to Go Around

"Pour la victoire!" That is why France wears the "cocarde." This one is ribbon,—red, yellow, and black

IN THE beginning, the name of the *cocardes*, or cockades, which hats are wearing this season as familiarly as they do their crowns, was merely a namesake of the cock's comb; but that was a long time ago. Like many another family of humble beginning, that of the cockade adopted an aristocratic ancestry as soon as it became popular. Indeed, almost the only thing the "patrician" cockade shares with its cockade ancestor, the cock's comb, is that both figure on head-gear.

In the reign of Louis XIII, the cockade became the sine qua non of the gallant troops of the king. The troops of the king wore black cockades, and *prendre la cocarde* was an idiom meaning, "to become a soldier." During the French Revolution all citizens, women included, wore a red, white, and blue cockade—the same cockade with its color changed. To appear without *la cocarde tricolore*, or to wear it with its name or nature in any way changed, was as portentous as for a leopard to change his spots, and resulted in persons being dragged before the revolutionary court-martial.

Thus the French cockade was raised to be a soldier, to represent some soldierly or national sentiment. Indeed, the brave little French cockade seems the outward and visible sign of an inward and spiritual militarism. So general is this significance that from the word *cocarde* the French have coined the word *cocardier*, to designate a person of intense patriotic or keen military spirit. So, taken all in all, it would seem that the world is wearing the French *cocarde* on its hat this year, which is equivalent to wearing its heart on its sleeve for France. And, according to all accounts, America is to wear the cockade this season, too,—both for fashion and for France. There are boxfuls of them in this country, brought here from France by a Frenchman who has recently opened a shop on the avenue—Gaston de Clairville. The hats and the cockades on this page show some of the things he has brought and how he is using them.

Such a small thing the *cocarde*, there is room for it on any hat and no hat is too big for it. Such an adaptable bit of millinery is sure to find friends whenever it is properly launched, and the French have launched it properly this year. Indeed, they have launched it so well it is like the bread that was cast on the waters and came back buttered; everybody's wearing it. Lewis, for instance, on page 55, gives it three of its best moments.

Oh, please notice the "cocarde" on the parasol. Valentine About was inspired about the hat, making it of black taffeta crowned with pink and white striped ribbon; but it was France that inspired the modiste to add its black faille "cocarde"

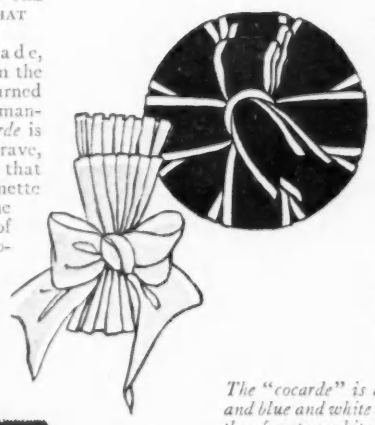
The "cocarde" on the blue sailor above is blue, black tasseled; but for novelty of novelties, a shiny green straw turban Odette has embroidered with her name on one fluttering end of its black and red "cocarde"

THE "COCARDE" TO THE FRONT—OF THE HAT

But the cockade, which we took from the soldier, is to be returned to him, beautified manifold. As the *cocarde* is the emblem of the brave, it is not surprising that the French midinette should have had the gracious thought of making a ribbon *cocarde* for each and every soldier at the front. These are made, as the midinette makes everything she lays her hand to, with real artistry. They are soon to be sent out to all the soldiers at the front, and to every *cockade* will be attached a letter of praise and comfort. Most often the sender will not know the soldier who is to receive her token, nor will the soldier know from whom came the thoughtful gift; but, after all, France to-day is but one big family.

FOR THE SOLDIER, FOR YOU, FOR ME

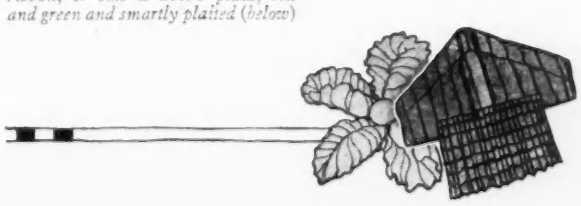
A great number of these *cocardes* are now on exhibition at the Petit Palais in Paris, and they are, indeed, original and charming. The admission fees to this exhibition are turned over to charitable organizations, so that the patriotic inspiration of these midinettes will prove valuable not only to the men in the trenches and to the wounded but to families at home.



The "cocarde" is a gallant emblem, and blue and white are gallant colors, therefore two white-edged blue ribbon emblems above are doubly gallant

The "cocarde" was born in the military times of Louis XIII, and had a reincarnation in the Revolution; therefore—hail to the "cocarde"! This is green and purple shaded ribbon, embroidered

They make "cocardes" shaped like lettuce leaves, of black-edged beige ribbon, or like a Scot's plaid, red and green and smartly plaited (below)



COME INTO THE GARDEN, SIR

The Very Meanest Badness A Woman Can Adopt Is to Wear Her Hat Demurely While Spring Spins Like a Top

Verses by CLAUDIA CRANSTON

'Tis true my heart is steadfast
As stars fixed in the sky,
But even stars will twinkle,
When garden hats go by.

Miss Betty, who comes to my garden to tea,
Wears a hat all dripping with lace;
It's slanted to slide the sunshine right off,
And it's round as her lavender waist.

The pride of her heart are the puffs at her hips,
Though a puff's but a puff for all that,
But no one could blame even Adam and Eve
If they fell for the fruit on her hat.

All callers will call in the garden this spring;
"And why," do you ask, "is this so?"
Just see for yourself in the picture above,
Just see for yourself and you'll know.

If you had a bonnet so prettily poke,
And shears so snappily snip;
All suitors you'd ask to help gather flowers
And never let any chance slip.

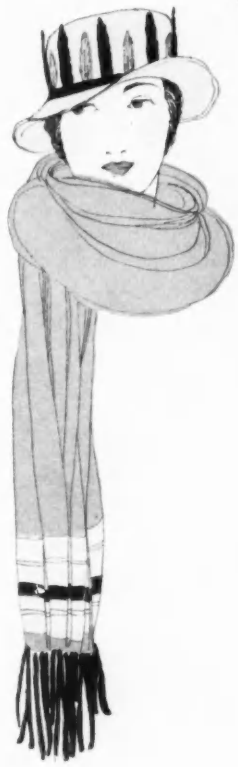
The birds that flock with garden hats
Won't swoop to a denial
That they and Helen make time fly
Around this yellow dial.

No wonder tea 'neath garden hats
Fills Dolly's soul with bliss,
For easy lies the head that wears
A crown like this.

Dear foolish Sir, before you vow
The sun forsakes the skies,
Be sure it's not her parasol
'Twixt you and her two eyes.

A woman is only a woman,
But add a purple toque
And a coat with a hazy lining—
And man goes up in smoke.

The veils of spring are long, long veils
But the thoughts they veil are longer,
And when she whispers, "Twenty Love,"
Her game, though weak, 's the stronger.



Oh, would I were the yellow hat,
Her fair young brow to deck;
Oh, would I were the sports scarf
That lies about her neck.

When May almost went off her head
About her motor new,
You couldn't blame her motor cap
When it most went off, too.

A round and rosy sports hat,
Provocatively curled,
Will turn spring topsy turvy
And muddle up the world.

"Be sure you're right, then go ahead,"
The bird said on her bonnet,
And so I did, and so we're wed—
As for the bird—shame on it!

The two candidates for the hat above, brown straw and moire ribbon, seemed to Roger of equal value, so she gave them equal place, with honors to a bird, black and gold

Leather is for the soldiers of France so purses economize. Lanvin bags belong to the history of fashions, to the "moyen âge," when the alms-purse swung from the girdle

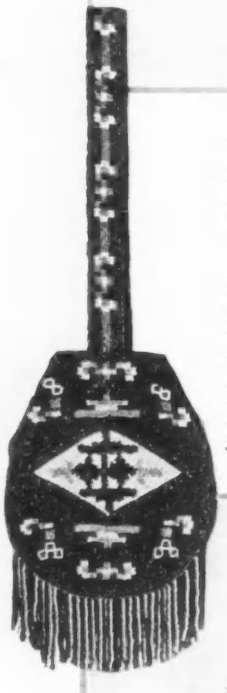
Tagal straw and taffeta Roger combined in the hat below; the delicate light gray is glimpsed in every window on the rue de la Paix; the flowers, however, are red and blue

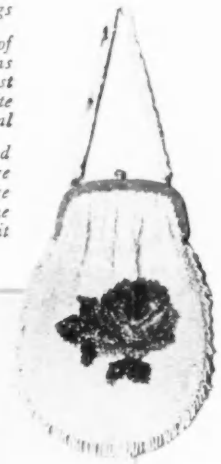
WHAT WERE A SPRING WITHOUT HATS, HATS WITHOUT CAMILLE ROGER?—WHAT WERE WAR CHARITIES WITHOUT A LANVIN PURSE?

The Parisienne chooses her hat for its becomingness, and the hats of Camille Roger just suit her taste. The one above is of blue tagal and taffeta and beige wings

Beadwork employs hundreds of fingers otherwise idle, and earns francs that France needs—"c'est la guerre." Lanvin's bag, white with a red rose, is truly an appeal

The hat below is violet, taffeta and straw. Brim tiny and top high are the mode of it; gray and rose flowers on a blue sash are the French of it; Roger's is the art of it





THE SUBSTANCE *of a* VENETIAN DREAM

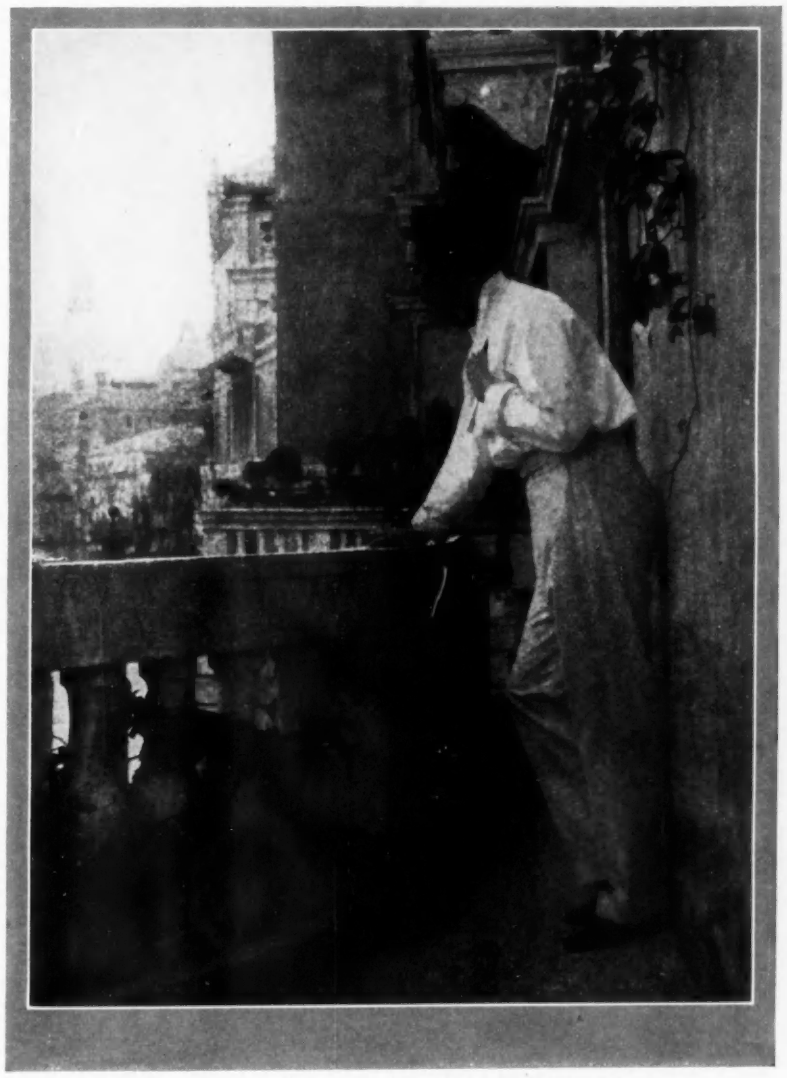
In the Palazzo Balbi-Valier Was Realized One of the First of Those Dreams Which Made of Venice a Summer Resort of International Society

By BARON de MEYER

ALL those who have lived in Venice long enough to make it a home will understand what the recalling of those happy days before the war means not only to those who share the traveler's admiration for this city of restful beauty, but to those who through years of close association with it love it as some living and wonderful creature. An extraordinary influence on one's entire existence and point of view is exerted by the years spent in these surroundings, where the mind is filled with images of beauty in all its manifestations.

When I first began to visit Venice regularly some twenty years ago, and used to stay at the Grand Hotel in true tourist fashion, I vaguely experienced the same sort of mood which seizes upon almost every present-day tourist in the City of the Doges After a short stay, one and all come to the rapid conclusion that a *palazzo* on the Grand Canal—or at least part of a *palazzo*—is a fundamental necessity of life, even though but a short season of the year may be spent there.

In the days just before the war, one saw countless people, sometimes elegant and sometimes very unromantic, floating down the Grand Canal,—with an exuberant Italian real estate agent on the back seat,—and carefully scanning the buildings in search of their future home, selecting it by reason of its more or less historical façade, the color of its marble, or the coat of arms. It was very different twenty years ago, however, and the realization of my cherished dream of owning a *palazzo* seemed beyond hope, because so very few people ever thought of doing it in those days, before Venice had become the fashion. It was, therefore, a considerable number of years before my vague ambitions to dwell in an Italian palace crystallized into the Palazzo Balbi-Valier, on the Grand Canal.



On a terrace of the ancient Venetian palace which he restored and refinished for a summer home, and from whence is commanded a view of the Grand Canal, stands Baron de Meyer. The palace is now rented by Mr. Anthony Drexel

Venice has at all times been the dream city of Europe, the Mecca of artists, poets, and lovers of romance, but it was only in the years immediately preceding the war that it approached a return to the brilliant social activities which reigned in the eighteenth century.

THE BRILLIANT EIGHTEENTH CENTURY

The most brilliant social life of Venice was in this eighteenth century, when the City of the Doges was at the height of its fame and power. This does not imply that the eighteenth century was its greatest period from the point of view of art, but it was the time when Venice reigned supreme as a center of the world of pleasure, when every one seeking gaiety and joyous living hastened to the "Queen of the Adriatic," and thronged its gambling-houses and hostelries and filled its canals with a picturesque flotilla of gorgeous and luxurious gondolas. In Venice of the eighteenth century, the fashionable world assembled to dispose lavishly of its money and enjoy the life of gay revel and luxurious ease.

The decorative history of the Palazzo Balbi-Valier is told in a volume of photographs which is encased in an interesting, typically Italian binding, and contains the seven views shown with this article

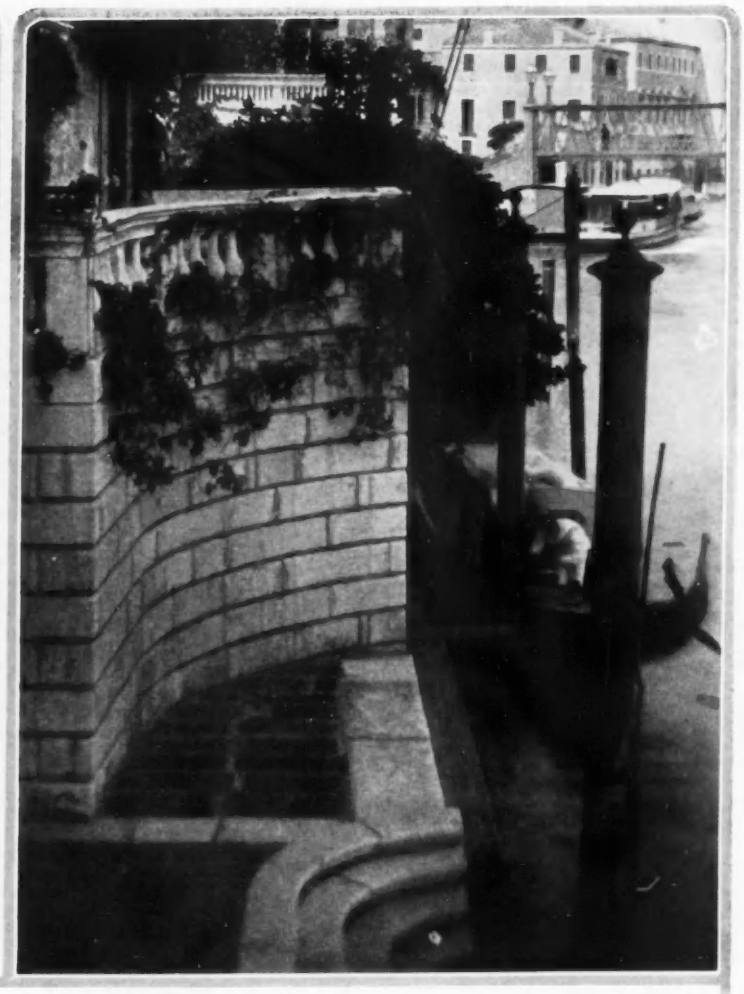
Any one familiar with the exquisite art of Longhi and Guardi may glean from their faithful rendering of the customs and fashions of their day some idea of what Venice must have been in those gay and brilliant days. Carnival reigned for six months of the year; ladies in powdered hair, brocaded gowns, three-cornered hats, and white masks formed exquisite groups against the richly colored marble of the palaces, in the picturesque setting of canals and gondolas. Those were days of masque and intrigue, when love and crime went hand in hand, and an atmosphere engendering wild deeds seemed to emanate from the humid walls of this city of apparent gaiety and languor. Voltaire speaks of these days in "Candide," and names Venice "*la table d'hôte des rois.*"

Even during the years from 1830 to 1860,—the years which saw the birth and development of romanticism,—we find Venice the inspiration of such notable people as Alfred de Musset and George Sand, Lord Byron and, later, Richard Wagner, who wrote some of his finest work in Venice, and occupied an apartment in the Palazzo Vendramin, where he eventually died. I dare say one could trace a period in every great artist's life which was spent in Venice and which left indelible marks on his career. Even Bakst has set a Strauss ballet, based on the Legend of Joseph, in a setting inspired by Paolo Veronese.

THE RECENT VENETIAN REVIVAL

In the early years of this century, Venice seemed to have regained, socially—or rather, internationally—speaking, its unique place in the fashionable world, until the terrible world war came to put an end to social life and gaiety throughout all Europe. After the *Grand Prix* and the close of the London season, after a week in Cowes, and a short stay at St. Moritz, Homburg, or Aix-les-Bains, it had become the established order for society to spend some weeks of August or September in Venice. I distinctly remember that in the days of my childhood Venice was considered only as an early spring resort, owing to the supposed intensity of summer heat there, and even in September Venice was absolutely devoid of visitors, socially speaking. The few people who braved this imaginary terrible heat were intrepid tourists bent on art study or research. Especially in France, the idea was prevalent that Venice was a hotbed of fever, and even now you may hear French people in Venice complain of being feverish and talk of dosing themselves with quinine. The idea of fever never entered my head in all the years that I lived in Venice, and the supposed excess of summer heat has been found to be largely an excess of imagination.

Among the oldest inhabitants of the foreign colony which in recent years has grown up in Venice are Mr. and Mrs. Curtis of Boston, who have long occupied the Palazzo Barbaro. Their wonderful apartment, which was often



In the music room, the hangings were of rich-toned brocades. Orange and rose cushions were piled upon the old carved chest and the furniture was of old walnut polished or dully gilded

A rare old Spanish cabinet was the decorative feature of another corner of the music room (below). In this room, many informal musicales were given by noted musicians, visitors in Venice

From the Grand Canal, these steps led up to the bricked terrace before the Palazzo Balbi-Valier, built in the seventeenth century on foundations dating as far back as the early eleventh century

Rose red damask covered the wall of the great "sala," ninety feet long, the entire length of the house. The ebony table was inlaid with ivory and the Venetian lions were of white marbl

visited and painted by Sargent and has been rented at times by Mrs. Jack Gardner of Boston, is among the finest in the City of the Lagoons. These two Americans, with Lady Layard, the widow of a former British ambassador who was a noted collector of paintings, and Mr. and Mrs. Eden, owners of the beautiful gardens on the Giudecca, are among the charter members of this foreign colony, which makes Venice its home for at least a part of each year.

VENICE AS A SOCIAL CENTER

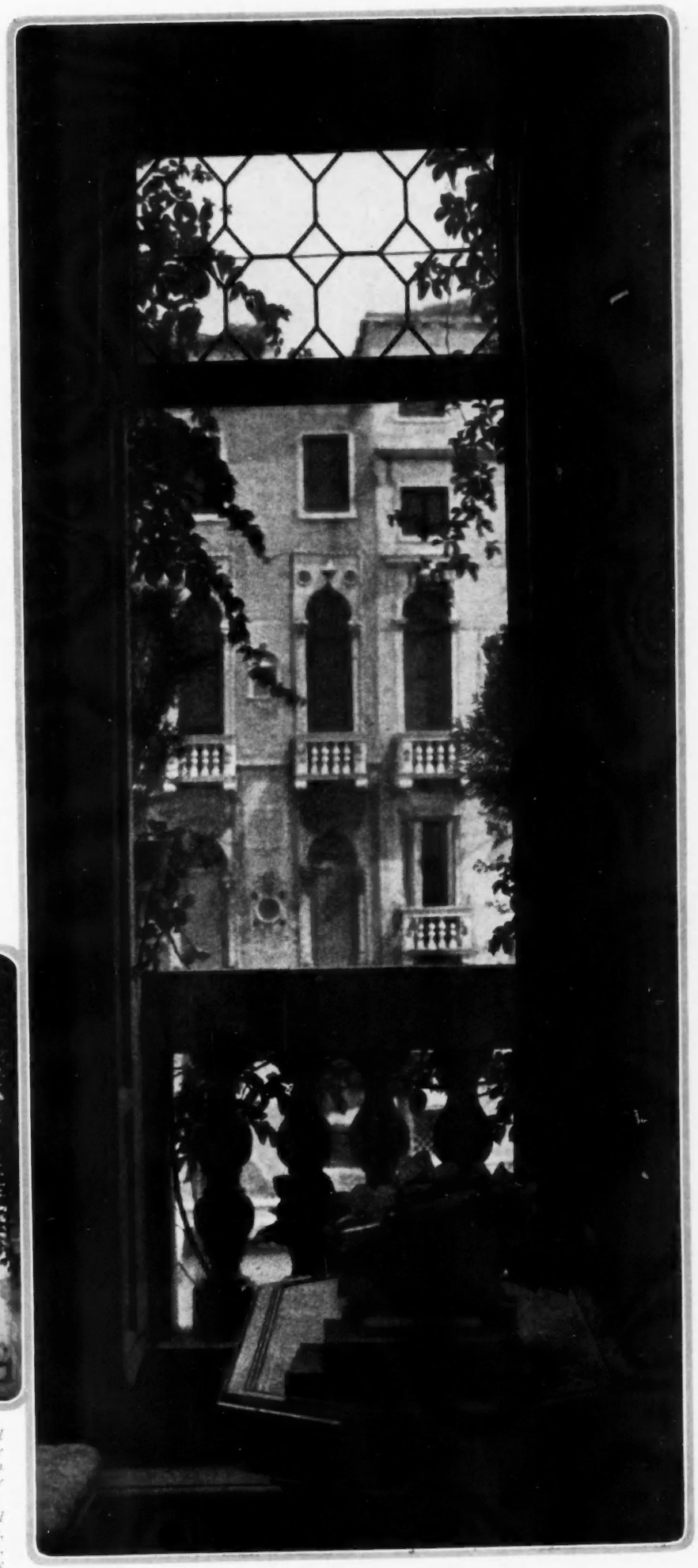
These older settlers, if one may call them so, were followed some years later by a member of the oldest aristocracy of France, Prince Edmond de Polignac, a poet and musician, who bought the beautiful Palazzo Manzoni for a mere song, but died before it was entirely restored. His widow, who was an American woman, Miss Singer, has made this beautiful palace her headquarters during the summer months, and the center of arduous social activities. She it was who first introduced into the sleepy and majestic old City of Doges the atmosphere of modern and international social life. She it was who, ably seconded by Don Carlos, the Spanish pretender, inaugurated the motor launch on the Grand Canal,—the first step toward ousting the centuries-old and ever-picturesque gondola,—and it is she who, through her influence in acquainting people of rank in the social world with the charms of Venetian life, has opened to a certain set of Paris society vistas of a modernized and elegant Venice. The present-day rise of Venice to the rank of a social center, reminiscent of its eighteenth century atmosphere of gaiety and lightness, is therefore to be traced by at least one direct line to the social cleverness of a thoroughly modern and brilliant American lady.

VENICE AS A MUSIC CENTER

In more recent years, another lady of American birth, Lady Cunard, the wife of Sir Bache Cunard, has helped to make Venice a musical center. After the season in London, where Lady Cunard is the organizing spirit of things musical,—whether it be a season of Russian opera or the production of a new work by the musical genius of the day,—she comes to Venice for rest and inspiration. Lady Cunard's small house in San Gregorio was daily the meeting-place of the great of the art world, and delightful evenings were spent there in listening to famous musicians who chanced to be in Venice, in the congenial atmosphere such as is created

(*Continued on page 108*)

The gateway, which bars the way from canal to garden, and without which no Italian palace is complete, opened at five for the afternoon reception which was a feature of Venetian life



From a window in the "salotto," the outward look is toward the beautiful Palazzo Barbaro, residence of Mr. and Mrs. Curtis of Boston, charter members of the Venetian foreign colony

Two photographs by H. N. King

A GARDEN FOR ALL SEASONS OF THE YEAR AND OF ANY OR ALL COLORS OF THE RAINBOW IS THE ENGLISH HERBACEOUS BORDER

ALL the fun of gardening and most of its beauty are to be had within the flexible confines of the herbaceous border. Here is a chance to exercise a color sense, to experiment with flower favorites, old and new, and to arrange drifts of color on which to feast the eyes from April to November.

In England, the herbaceous border reaches a perfection unknown to other lands. The skill of the English gardener in the making of the border, his understanding of suitable positions and of the preparation of the soil and the means for keeping it deep and rich,—these are the primary reasons for the superiority of the English borders. If any one of these essentials is neglected, the border is apt to go to pieces after June, keeping on its company manners only while the eager early things last, and becoming thereafter a source of apology.

PERFECT AS A FRENCH VINERY

Bacon's stipulation that "in the royal ordering of gardens there ought to be gardens for all the months of the year," is carried out to the letter by the alert herbaceous gardener. It is a vast undertaking, for not only must the gardener consider the seasons, but he must possess wisdom in grouping flowers for color, planting in masses,—never one or two plants singly,—and above all in arranging details of border composition. An Old English herbaceous border is as perfect a bit of horticultural construction as a French vinery. There are no bare spaces in such a border—when one plant dies down another is ready.

In America one sees too many violations of the principle that the beauty of a border consists as much in the natural, "accidental-studied" ways of the plants and their relation to one another as in the color. A shocking plan is that of putting the dwarf plants in front and of graduating the height stiffly, by steps, up to the tallest at the back. Diversity is the charm of borders, if harmony goes with it, and breadth of mass and intergrouping are the things to study.

THE DECORATIVE ONE-COLOR BORDER

Decoratively the one-color border is a great asset to gardens, and some charming one-color fantasies have been produced in England. The fashionable blue border is one of the most difficult to compose, but it is most lovely; the border of warm color is easier,—scarlet, crimson, pink, orange, yellow, and warm white blend happily. Purple and lilac flowers with gray foliage make an effective stretch. The white border is also being brought into favor by the restless garden-souls a seeking after distinction in gardens. Backed by a red brick wall or a red brick house, the border of white flowers is exceedingly effective, and there is no end to the selection of flowers for every season if one elects to have a white border.

Two photographs © by Sutton & Sons, Reading, Eng.

It would be difficult to find a more ideal setting than that at Broughton Castle (opposite page, top), for the background of a finely massed border is formed by the old stone battlements, gray with age, brown with moss, and green with ivy, and the foreground by the incomparable English turf

He has not fully lived who has not seen an English border all in white beneath an English moon. The one-color border is very much the fashion in English gardens at the moment and many unusual garden beauties are developed, as in the white border at "Braeside," Tunbridge Wells

In spring, while tulips were yet in bloom, was taken this photograph of the famous herbaceous border at Hampton Court (opposite page, bottom). This border, one of the finest in all England, is filled with flowers throughout the entire season, from early spring until the very edge of winter

Undoubtedly the reason for the superiority of English borders is the fact that without a brick wall there could hardly be an English garden, and these same brick walls are ideal background for the herbaceous border. At "Hillside," Reading, such a wall backs a massed border of daisies

Photograph by Arnold Genthe

MISS CAROL A. HARRIMAN

Miss Harriman is the daughter of Mrs. E. Henry Harriman, and is, like her sister, Mrs. Charles Cary Rumsey, an ardent horsewoman. At Bryn Mawr this autumn she and Mrs. John R. Valentine won the Radnor Cup, riding against a team of three men. With Mr. John R. Townsend, Miss Harriman is Joint Master of the Orange County Hunt—a great and unusual honor for a woman. She was very active in making Amateur Night, one of the latest ventures of society, a great success

OF SILENT SERMONS

Who Could Dare Say That the Unintentional Texts of Life Are Not Often Truer Than Scripture or That the Chimes of Easter Are Not Nearer Religion Than Many Sermons?

"MY son, give me thine heart!" was the inscription in bold black Old English type which, for many weeks in a year now long gone, looked serenely down upon the thousands from a blank wall at perhaps the most conspicuous corner in New York. A church had stood there, and when it was pulled down the plaster of the wall which bore the inscription still clung to the outer wall of the next house. Perhaps no sermon half so eloquent as these simple monosyllables, thus laid bare to the multitude, had ever been heard from the pulpit of the church which once stood there. Literally millions of persons must have read those words, set before them by accident, expressing the ancient Hebrew conception of God's paternal love toward man. Perhaps the thoughtless, unfamiliar with the words, supposed them to be merely the preface to a "surprise" advertisement. Many, however, who, in the quaint language of Scripture, had been "brought up in the nurture and admonition of the Lord," but had long neglected the teachings of youth, must have read the text with a moving thrill of memory.

LONG before this accidental blazoning of a Scriptural text before the eyes of the city multitude, a fanatic journeyed over much of this country painting on conspicuous objects along the public roads many of the minatory Bible texts, such as denounce sin and prophesy the eternal death of the sinner. Perhaps these inscriptions, some of them still dimly decipherable, may have had the effect intended, but they were utterly without the dramatic appeal of the message set so long before the eyes of the careless thousands of our greatest city; for the incident of that silent sermon from the blank wall came at a time when reaction from materialism was just setting in with force, when already many who made no profession of religious orthodoxy were questioning whether physical science, however beneficent its search for truth, was capable of affording true spiritual food or whether it gave merely dry husks. The accidental message, therefore, coming without noise and without threat, carried a persuasive invitation to thousands who cared nothing for church or formal creed.

PERHAPS the influence of unstudied appeals of this sort is underrated in an age when old bonds are becoming loosened, and inherited beliefs have so largely lost authority. For example, who would undertake to estimate the influence of our annual non-sectarian Thanksgiving proclamation emanating from the White House and echoed from almost fifty state capitals? Or what is more significant in recent years than the municipal Christmas trees of several cities? And again, who can guess the power of the message borne upon the air by the triumphant chimes of Easter morning? Our Thanksgiving proclamations from first to last, straight through the period of strongest materialistic scepticism, have been unmistakably theistic, in spite of our zealously guarded separation of church and state. Lincoln wrote the most eloquent and moving Thanksgiving proclamations that ever came from the White House, and he gave to them almost the solemnity and sublimity of the ancient Hebrew prophetic utterances. Truly, one of the best sermons that the American people is privileged to hear in any year is the annual Thanksgiving proclamation of the president. Like the silent message from the blank wall, it comes as a searcher of hearts.

EASTER, like Christmas, is celebrated with a curious mixture of religious fervor and mere human gaiety. For orthodox Christians, Easter is the supreme symbol of their religion and of its superhuman origin and sanction. Coming as the festival does, however, on the edge of spring, its mere physical accompaniments of mild air, soft skies, and swelling buds give it a special significance to many who do not feel the force of the Christian mystery of the day; few persons of imagination, however, even though sceptical, escape altogether the religious implications of the time. The gaiety of bright garments, fresh flowers, and renewed youth in vegetation, beast, and man, though far older than Christianity, becomes part of the Christian festival, and the day has its responsive echo in every heart not deadened by the cruel ruin of age nor hardened by exclusive preoccupation with selfish gain. Easter has also its sermons not heard in the churches, but expressed in leaf and flower and in the triumphant strains of ten thousand organs.

PLACE VENDÔME, CENTER *of the* UNIVERSE *of* FASHIONS

PLACE DES CONQUÊTES was a much more appropriate name for this famous square than the comparatively recent title of place Vendôme. To be sure, the *conquêtes* glorified in the original baptism were those of fire and sword, achieved by the glorious "Roi Soleil." But place des Conquêtes it might still remain because of achievements, more modern surely, but no less important.

Here it is that the fashions of the world are created, here the *mondaines* of two hemispheres congregate, here the luxuries of all time are garnered, and here the crowned heads of Europe descend for brief and irresponsible spans. Though each cobblestone of the square is pregnant with vital history, yet the majority of present-day visitors to the place Vendôme are not lured there by a desire to gaze upon landmarks of history. Even the statue of Napoleon upon its pedestal has been affected by the atmosphere of dress. Since his first elevation to the splendid bronze column, his costume and accoutrements have thrice been changed.

High as he is above it, Napoleon upon his pedestal has felt the influence of that atmosphere of fashions which pervades the place Vendôme; thrice in the past hundred years have his costumes and accoutrements been changed

It left is a reproduction of an old print which shows Napoleon clothed in full military regalia, exactly copied from that which he wore at the battle of Austerlitz. This was for his second appearance on the famous place Vendôme

[Photographs by H. C. Ellis

NAPOLEON FOLLOWS THE MODE

In 1809 a first statue of the Emperor was placed on the summit of the commemorative column. Folded in a Roman toga, crowned with a wreath of laurel, Napoleon surveyed the city for five momentous years. Then, in the tragic year of 1814, the irate Royalist party brought him summarily to earth, and for almost twenty years a white flag, later a tricolored one, fluttered from the sculptured pillar. Again, in 1833, a new statue of Napoleon was elevated. This time the Emperor appeared in the military regalia worn at the battle of Austerlitz. General Bertrand loaned the Emperor's *garde-robe* that the details of dress might be reproduced with precision, and the sword attached to the Emperor's side was an exact replica of one of his favorite blades. In 1865 Napoleon once more put on his toga and laurel wreath. Confident in the impeccable cut of his majestic raiment, he has stood aloof for fifty years, defying the caprice of fashion, indifferent to the changes of mode going on about him.

When Louis Quatorze set aside the *emplacement* for the place des Conquêtes, the Hôtel Vendôme, which then belonged to the son of Henri Quartre and Gabrielle d'Estrées, was demolished together with an ancient Capuchin monastery. Then the greatest living architect, Jules Hardouin Mansard, was summoned by royal command to survey the grounds and beautify the enclosure. For years processions and pageants and outdoor balls were held there, and when the great Dauphin was wedded to Maria Theresa of Spain, Parisians held high revelry night and day in the place des Conquêtes.

With the financial perspicacity which characterised his life, John Law bought some of the choicest and most valuable property in the enclosure. Consequently, when he and his acolytes, because of their illegal transactions, were driven from the precincts of the Palais Royal and routed from the ancient rue Quincampoix, they set up their banks and their money-making booths in and about the place des Conquêtes. Now, at Number 21, within the very walls where this frenzied finance was perfected and promoted,

(*Continued on page 96*)

A S S E E N *b y* H I M

Society Flies High in Palm Beach Aeroplanes, over the Heads of Pretty Girls and of Matrons Who Do the Same Things as the Pretty Girls

WHAT would we do if it were not for sports? It is the salt of country life, the savor of the winter resort. Surfeited with dances, dinners, the opera, the club, and the other festivities of the town of winter, we take little dips of journeys to the Adirondacks, to Lake Placid, perhaps, for sports to put new life into us.

WHAT, HO, FOR SPORTS!

Never before have we been so restless, it seems to me, as at present. Polo, motor racing, and flying do not satisfy our spirit of adventure. We journey far north and far south in quest of sports we can not find in temperate zones. Many more of us than usual will patronize the tropics and the semi-tropics, also, this season, as well as the northern climes where we may revel in skiing, hockey, ice-yachting. In recent winters we have been content, many of us, to make only short excursions from town during the season and then to return and tango winter into spring, but such a soft pleasure as dancing seems to attract us no longer.

As to the winter "sports"—I use the word only for the sake of unity—of the European men, I am told that the soldiers on furlough from the front yearn to get back to the trenches. Modern civilized habits stifle them after the fortunes of war. It seems that men become primitive in times of war, and sigh for the prehistoric days when, like their ancestors, they might dwell in caves. After all, our civilization is only a veneer. Perhaps this is the reason that men must, now and then, in times of peace, go off on long hunting and fishing trips with sea and river and pond for their morning tub, or perchance with no tub at all.

RETURN TO FIRST CONDITIONS

Taken from this point of view, the men at the front may be enjoying this experience of a return to certain first conditions much more than we think. The letters which I receive from Europe are by no means full of horrors, and some of the most discontented have been written while the writers were at home from the front for a few days, obliged to dress for dinner and to be once more squires of dames.

As to my own small wanderings in search of the adventures of life, I have recently gone from Richmond to the two Virginia Springs with their great comfortable and luxurious hotels, then stopped a bit at Aiken with its charming little society—tighter than the bark on a tree, hearty, good-natured, jovial, and kindly to those that are in, but barred absolutely to climbers. From Aiken, I went over to Augusta, and thence, via Camden and dear old Charleston, to Jekyll Island, beloved of plutocrats, and to sleepy Tallahassee. And now I am at my journey's end—Palm Beach.

Here are the same everlasting sands and the same everlasting sun that were here last season; and almost the same pretty girls pose in bathing costumes, or flirt, or dance, or play tennis or golf. Here also are the same fascinating young matrons doing practically the same things that the pretty girls are doing, and here are the dowagers dozing on piazzas, gossiping at auction, and being wheeled about in chairs. And here, last and by no means least, is a multitude of gallants, white-flanneled, white-ducked, white-hatted — in other words a

(*Continued on page 96*)

WHAT MORE COULD ONE WISH, TO DANCE AND PLAY AND GROW IN, AND WHERE COULD THEY BETTER COME FROM THAN "FAIRYLAND"?

Oh, the partners one would have at dancing-school should one wear a pale rose taffeta frock with silver ribbon at the end of its scalloped skirt and dangling from its most grown-up white tulle collar!

For best, one would choose the frock on the right,—blue silk, real sky-blue, with bashful pink silk roses hiding beneath its gold-corded chiffon ruffles, and other more self-possessed roses on its shoulders

Above is a coat of black and white cloth, with its collar and cuffs and belt and pockets all finished, in the most delightfully unexpected way, with white leather. The sure-to-be-becoming hat is of blue faille, with a darker blue ribbon and a pink rose or two balancing each other

Really, it is a long stride in the direction of growing up when one can put away childish colors and own a faille coat like this one at the left, which is in that very grown-up color, tête de nègre, pointedly embroidered in silver. Models on this page from Fairyland

Even at that dreadful "in-between" age, when one is growing visibly, how could one possibly look awkward in a frock like the one above, of marine blue serge and ottoman silk, with bits of color in its red and blue and gold embroidery and its pale rose organdy collar?

The dizziest height of one's ambition is the separate waist and skirt, and in the frock on the right it is almost achieved, for the black taffeta with its blue and gold braid retires into mere bands so that all the world may know one possesses a befrilled white chiffon blouse

A PAIR OF BONNETS, A WREATH OR TWO, AND—PERHAPS—SOME POWDERED TRESSES GIVEN A LITTLE GIRL, SILK, AND VELVET, BUZENET EVOLVES AN ALSACIENNE

This little April-day bonnet burst into tiers of shirred white chiffon, but it soon consoled itself with a frill of soft Valenciennes, a line of dark fur, and a pair of pink roses

She's shown in the oval, above, as she danced at the opera, one night, with her black hair wrapped close about her head, with bluets to make it look blacker and closer

To cap this little maid's climax is an affair of pale pink silk fronted with frills of cream lace, with a pink bow now and then and twin pink roses just where they should be

Seen on the stage, above an evening gown, was the coiffure in the middle below, which kept its secret so well that none could fathom if it were a wig or just its powdered self

She drew her tresses back, for naïveté; bound them with pink roses, for youth; curled them about her ears, for charm; and for no reason left a lock on her forehead

A Buzenet coat of bluet velours de laine, collared and cuffed with gray fur, fastened with two tabs of one mind and one with ideas of its own, and topped above all with a gray hat trimmed with a blue motif

A blonde head, a pair of long legs, a skirt of bluet taffeta, a black velvet corselet laced in front, a chemisette of soft white linon,—and behold, for your approval, Buzenet has created a little Alsacienne!

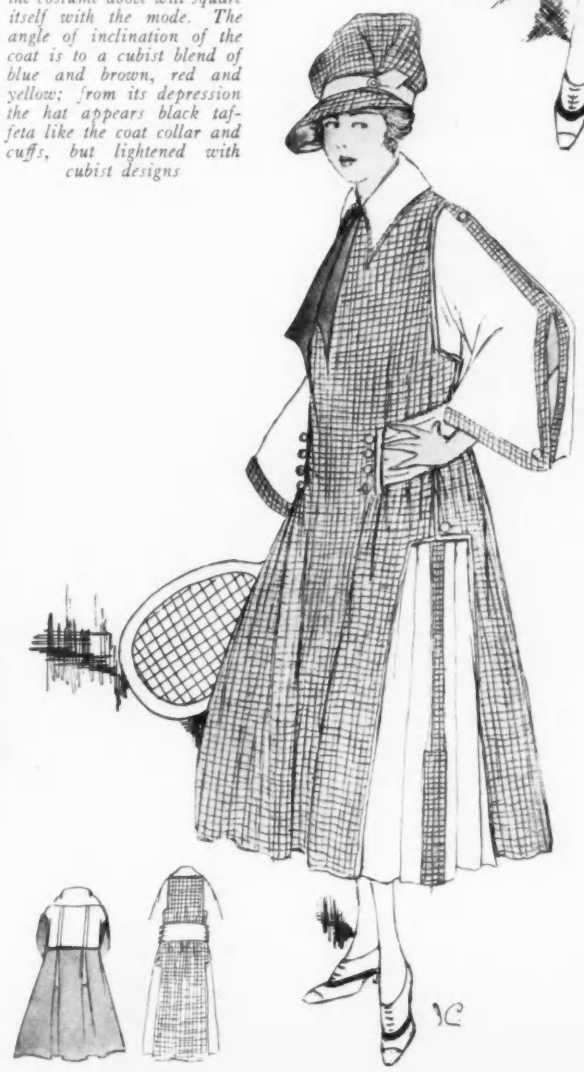
A WRIT OF MANDAMUS TO SPORTS COSTUMES

ORDERS THAT THE HAT SHALL MATCH THE REST

Take it at any angle, and the costume above will square itself with the mode. The angle of inclination of the coat is to a cubist blend of blue and brown, red and yellow; from its depression the hat appears black taffeta like the coat collar and cuffs, but lightened with cubist designs

Novelty is the prerogative of sports clothes, and in the costume above novelty lies in the material, a brocade of blue and white, particularly fresh and sportslike. A true 1916 coat is held not by buttons but by belts—here of white braid. The collar is white faille; and the hat, of course, matches the coat

Bulgarian in inspiration and brown and white in effect, the sports costume at the right proves how much of modishness and beauty lies in the color combination. It is of tussur silks, brown and white, and the sleeves of the coat and crown of the hat are of Bulgarian silk, brown and yellow



Woman's complaint that sports are too disheveling was heeded by the dress above; for it is in one piece and slips on over the head, and the wide unhampering belt gives ample freedom to the arms. The vizored hat is of the materials of the dress—oyster white tussur silk with green taffeta trimmings

Like the dress above, the tennis dress at the left hangs from the shoulders. Beneath an overdress of red-checked tan tussur is a loose underdress of plain tan tussur. Instead of an underskirt the bottom is trousers so very wide as to seem a skirt. The vizored hat, oddly crowned, is of the two silks

DOES ALL THIS BLACK MEAN ABUNDANCE OF WAR OR SCARCITY OF DYES, OR JUST THAT JENNY WISHES IT?

A RIBBON STRING HERE, A RIBBON RUCHE THERE,—BY THESE BITS OF COLOR JENNY SIGNS HER FROCKS

Jenny really had not the heart to cover up all the black taffeta skirt, so she veiled only the front of it with black chiffon. Rose satin peers through the chiffon half of the chiffon and taffeta waist, and copper buttons wander in single file across all of it

Black tulle billows over black satin to make the skirt and almost decides to make a high-necked, long-sleeved waist, but changes its mind abruptly, and stops with its work only half done. The girdle is black satin, and below it is a ruche of rose ribbon

Yards and yards of black faille gathered together to form the frock on the right, which, with touching confidence, founded its sleeves on black tulle. Around its waist-line and midway its generous skirt runs Jenny's bit of ribbon, Nattier blue this time

In the middle above is a coat of marine blue faille, as short as some skirts and shorter than others, with a plaited ruffle of itself going all around, though the sleeves dishearten it. The corded belt is held by a cut steel buckle disguised as a bow

TWO TONES FROM MAURY, AND A SUSTAINED NOTE FROM ROYANT

The Royant frock of dark red serge, pictured below, was so entirely satisfied with its own color that from collar to hem it would have no other; it made its rosetted, long-ended moire girdle match exactly, and insisted that in all those rows and rows of stitching there be not one row of any other shade

To make this soft-toned frock for Princess Michel Murat, Maury hung taupe tulle over lilac liberty silk, ruffling it doubly above bands of taupe velours. More taupe ruffles and more taupe velours form the waist; its opening is filled in with a guimpe of lilac tulle, and a quaint posy finishes it

This Maury version of the ubiquitous basque was made for Princess Michel Murat. In front, diamond-shaped bits are cut out to show the underdress, and below the thrifty button which makes both ends of the collar meet, a larger diamond-shaped piece is cut away to show the Princess

PLAITS AND POCKETS FROM PREMET, A STUDY IN SEVERITY FROM DOUCET, AND ONE IN RUFFLED CALM FROM LANVIN

Pictured above is a Doucet frock of tête de nègre satin, severe as the "blue-laws," with an uncompromising row of tête de nègre buttons reaching the whole length. The timid tête de nègre sash clings closely, though it ventures a modest bow in the back and finally dares the assertion of ending in fringe. Three slender strips of white organdy call themselves, respectively, collar and two cuffs

Lanvin heaps up four ruffles to make the skirt of a brown chiffon de laine frock (below) and hides them in front with an apron weighed down with plaited brown taffeta, docketed with taffeta tags. Brown taffeta makes the belt, cerise ribbon straps the cuffs and forms the infinitesimal vest, and the "he-loves-me, he-loves-me-not" collar is of white muslin

Premet preaches plaits—and shows his skill in practising them—in this costume of light gray cloth with a bit of blue and white foulard on each cuff and more of it on the low collar. Dark blue stitching marks the girdle, of braided strips of gray cloth, and the tops of the yawning pockets, which are shirred on blue threads. A line of buttons marches down the front

WHEN THE TALE OF MILLINERY IS ALL TOLD, IT MAY BE FOUND TO BE AS BROAD AS LONG—LEWIS PROVES HOW LONG

The modiste brimmed the hat above with Bordeaux straw, and he was so taken with the color that he could not leave it, but continued it in ribbon, into shaded roses and foliage, and, we take it, he continued it even to the far end of the hat—we take it, that is, if we have the francs

Before the Parisienne put on the in-and-out hat above, she saw distinctly that its jetted black tulle—laid over white, circled with varnished roses, and tipped with delicate crin—was the stuff the mode is made of. After she put it on it mattered not whether she saw, so that she was seen

Lace is taking a high place in the season's fashions, and, indeed, can hardly go higher, unless the hat is higher. The modiste made this hat of black horsehair lace, and in accordance with its drooping beauty sprayed it with moss roses and leaves, and let an iridescent green fly alight in front. A ruche of plaited Nattier blue ribbon bands the crown

No modiste would be half a modiste who did not make a broad hat in a tall season; and certainly spring would not be early summer without the broad hat. And the satin hat in the upper circle is broad; cockades of marine blue grosgrain go to extremes to prove it. Maise satin is faced with marine blue satin; the wreath is pinkly roses and greenly leaves

Napoleon left his mark upon the world, even, indeed, upon the world of hats. The hat above is black crin, with an outward expression of corded taffeta to accord with its inward grace. A cockade of taffeta and jet trims the hat fittingly, since the "cocarde" was the badge of war, and war was Napoleon's other self. It was made for Mlle. Cécile Sorel beneath it

A fashion of hats this season is to have the hat not merely the hat but the trimming also. Black faille and a facing of beige straw éponge (and great favoritism is shown these woolly straws) share the hat between them, but a jet and pearl ornament has sufficient effrontery to claim a place in the forefront of the hat, backed up only by a black ribbon cockade

AIDS TO LIFE, LIBERTY, AND THE PURSUIT OF SPORT

As a reward for services rendered, Jersey silk has been promoted from her sweater to her hat. In biscuit color, it forms the sports hat above, with a black hemp under-brim and a band of braided worsted, biscuit and black, knotted loosely and ending in two tassels. Its cost is $12.50

"Stripes" and "sports" are still synonymous, judging from this hat of lawn, impartially striped in brown and tan. Brown ribbon, faced unexpectedly with purple, defines the top of the crown and is tied in a fluttering bow; the under-brim of the hat is of straw. It costs $12.75

Sports hats do have their ups and downs—especially this of buff colored woven Swiss milan hemp, with a strip of green satin and a mother-of-pearl buckle to trim it, and green satin to face its brim. It may be had in various color combinations and its price is $11.50

Is it a new "cloche" or the old mushroom, this pink hemp hat? Grosgrain ribbon, also pink, covers the sides of the crown, and narrower ribbon, still pink, is tied in a half-hearted bow. The cost of this hat is $7.75

Shirred lavender grosgrain ribbon, neatly coiled, makes the brim; more lavender ribbon, much wider, makes the crown; and still more, knotted, perches high on the left side. It comes in other colors, should one be at odds with lavender, and its price is $11.50

A hat of one color and that color gray is the one above. It is of gray leghorn, flanged with gray felt, and its unobtrusive band of grosgrain ribbon is fastened at the back with a tailored bow. It costs $7.75

HATS BUILD UP A HIGH REPUTATION, AND HIGH COLLARS, ROUTED FROM FROCKS, REENFORCE THEMSELVES WITH TINY CAPES AND RETURN TO THE THEATRE OF ACTION

So flyaway that moral suasion could not be relied upon to make it stay put is the brim of the hat above, so Maria Guy tacked it up high and tight under an arrow quill tipped with gold. The crown is midnight blue milan straw and the brim blue taffeta. The cape is midnight blue taffeta, blue net frills, and many blue crochet buttons

With the best intentions in the world, the little blue taffeta affair sketched above started out in life to be a jacket, but the fad for capes caught it half-way; so it stopped in its tracks, as you see. The round little Valentine About hat of black straw is fringed out at the top with narrow blue taffeta ruffles which are fully as large as the hat

The rose-lined wrap of taupe taffeta above has such a convincing personality it may be classed with those propagandists of the fad for capes who engagingly "are not arguing, but just stating facts." Frilled to a rare altitude is the little Maria Guy hat of taupe straw; the frills are blue taffeta and the flower is a pale flesh colored satin rose

With one hand sly fashion releases her bond-maidens from high collars on frocks, while with the other she hooks on separate collarettes like that at the left. The collar is black taffeta, pink roses, and moire ribbons. The Valentine About hat is of Roman-striped silk pulled into a bow in the back. There is a plaited bow across the front

A white kid crown, a blue kid brim, and white kid leaves has the Lewis hat at the right. The kid leaves are lined with blue taffeta, the streamers are blue and white ribbons, and the rest is shiny blue grapes. The blue taffeta cape turns its back upon its trimming—two little beaded roses. Hats on this page imported by Clairville, Inc.

Of red glazed straw is this turban, with a dark blue and red cockatoo's head crowing over it and green squares embroidered on it where possible. These two hats from Odette

Its maker made it of metallized straw, but it looked as though she formed it of mother-of-pearl. Sharp blue leaves wreathe it and a white puff-ball balances in front

As full as a skirt can very well be is the skirt of this Beer suit of blue taffeta. The peplum—as brief as the soul of wit, and as pointed—seems to owe its support to the bands of taffeta whose paths cross in back. Sand colored leather, which forms the rolling collar, adds a contrasting touch

A short frock and a gray one, is that sketched above. It is all of gray gabardine, even to its tall collar, and it is belted in front by a casually tied strip of gray taffeta; but at the last moment Beer relented, and turned loose a riot of colors in its embroidery—with a most charming result

All of marine blue poult-de-soie, from hem to collar—which is really not such a very great distance, you know—is the Beer frock at the left. The overskirt goes just as far as the underskirt at the sides, but in front it won't, and there's an end on't. A quartet of buttons ornaments the waist

BEER HEARS THE WHISPERING OF SPRING IN THE RUSTLING OF SILK

TWO SMALL BUT SHINING EXAMPLES THAT ODETTE WOULD HAVE US FOLLOW

FOR RAINY DAYS AND SUNNY DAYS AND DAYS THAT ARE NEITHER OR BOTH, THE SLOGAN OF SPRING IS "COATS FOR WOMEN!"

Of strong military tendencies is the coat above, with its soldierly cape and its cartridge-belt gathers. It is of gray moire, and the cape, collar, and cuffs are all faced with the green serge that lines the coat and turns up in a hem on the outside; the buttons which fasten it are of moire. Should one have the time, the cape could fasten, too, for there are countless buttons on one side, and correspondingly countless loops on the other. The hat is of green moire, with a frill of itself at the side

This coat of gray moire lavishes on cuffs what it saves on buttons; therefore it boasts four,—an unobtrusively tight pair, and a less retiring pair, heavily stitched, swooping over them. A labyrinth of stitching ornaments the skirt of the coat, and a white broadcloth collar finishes the neck. Evidently a disciple of the tricorn is the hat of black moire. A line of black straw edges it, and a fan of made goura springs out at either side toward the back. Coats from Lamson and Hubbard

As the water off the hackneyed duck's back, so do spring showers run off this white rubber coat,—and should the weather clear, this rain-coat is still very smart. The full cape reaches from shoulder to shoulder across the back, the yoke is finished with a collar buttoned to the throat, and the loose belt knots nonchalantly in the front. The hat is of black milan, with an ornament of iridescent feathers

NEW YORK WINTER SPORTS OF THE YOUNGEST SET

CENTRAL PARK AS THE METROPOLITAN THEATRE OF ACTION

Master James Hopkins Smith, 3rd, is careless whether the temperature be high or low, since when skating is not feasible there is "skat-inetting." This young man's father has recently sailed for France to join the French Red Cross Service

What care he how fair skiing be if it be not fair for him? Given a snowy day and a sturdy shovel, an eager youngster like Master Montgomery Hare, Jr., may build petrified air castles in Central Park while you wait, or while you do not wait

A pretty panorama to set before the camera are the children's afternoon riding classes in Central Park

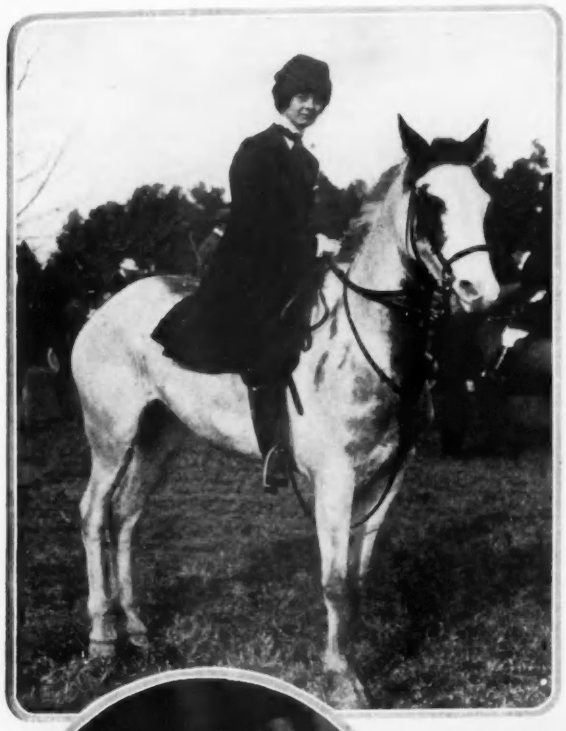
Miss Dorothy Iselin, the daughter of Mr. C. Oliver Iselin, is practising the sport of "slide, slide, keep on a'slidin'"

Mrs. Price Post, "trying out" shoes donated for Belgian and French relief; the children are Belgian-Americans

"This is the way the motorists ride—glide along, glide along," says the smile on the face of Master Alfred Wagstaff, 3rd

Photographs © American Press Association and Underwood & Underwood

SNAPPED IN THE SMART PROCESSION THAT DAILY PASSES THE CAMERA



At the right is Mrs. John Astor, with friends, entering New York, after two years in England. She has been visiting her son and daughter-in-law, Mr. and Mrs. Vincent Astor, and her daughter, Miss Muriel Astor

Mrs. Frederick F. A. Pearson was snapped as she started on a drag-hunt given by Mr. James Boyd on his estate at Southern Pines, N. C. Before her recent marriage, Mrs. Pearson was Miss Eleanor Bryant

Society at Pinehurst is engaged in drag-hunting, as, below, Mr. F. Bayard Rives, Whip, of New York; Mr. James Boyd, Master of Hounds, and Mr. John Boyd, Whip, both of Harrisburg, booted and mounted, and spurred

Five photographs © Underwood & Underwood

At the left is Miss Katharine Dahlgrén doubtless on skating bent; she is an ardent skater

Mrs. Anthony J. Drexel, Jr.; Mr. and Mrs. Drexel were lately guests of Lady Decies, in England

Below is a moonlight skating party on the Biltmore ice rink; so eager are the skaters of the season, that after 7 p.m. dinner gowns have almost been superseded by sweaters

Photograph by Paul Thompson

SEEN *on the* STAGE

The "New" Stagecraft Ceases to Be New and Is Immediate and Necessary—Old Plays Revive Audiences, and Bandboxes Full of People See the Washington Square Players

By CLAYTON HAMILTON

© Ira L. Hill

Justine Johnstone who, as one of the prettiest girls in the "Follies," was seen but not heard on Broadway last summer, now appears in a speaking likeness of her former self in "Stop! Look! Listen!"

Photograph by Ira L. Hill

As much parrot as cockney was Jenny of "Bunny," a play that was too unsophisticated for New York. Jenny was Eva Le Gallienne, daughter of Richard Le Gallienne

© Underwood & Underwood

Señorita Tortola Valencia, who is shown here in costume, is called the greatest dance artist of Spain, and is particularly well known in Germany. She is dancing now in Madrid and will appear soon in London

IT is becoming more and more apparent that the American theatre possesses a very valuable asset in the ability of Arthur Hopkins. He is one of the newest and the youngest of our producing managers; yet he has already established a record that makes it safe for us to count upon him always to do something worth the doing, and always to do it well. Mr. Hopkins is endowed with a faculty that the majority of our managers most lamentably lack—the faculty of imagination. He shows this in his choice of plays, and he shows it in his stage-direction. He is not contented to do over again the old, old thing, in the hope that it will bring him money; he seeks, rather, to lead the drama along untrodden paths, questing ever for originality. It was Mr. Hopkins who gave us the great gift of "The Poor Little Rich Girl,"—the most richly imaginative American play of recent years, and one of the most original. It was Mr. Hopkins, also, who discovered the young author of "On Trial" and helped him to achieve a great success with his unconventional experiment of building a melodrama backward. Like every other manager, he has had his failures; but failures may be divided into two classes—those that can not be regretted and those that can—and the failures of Mr. Hopkins have all belonged to the regrettable variety. The least successful of his productions have always given evidence of the informative direction of an imaginative mind. It will be interesting to watch the development of his work in future years; and theatre-goers of intelligence and taste may be heartily advised never to miss a production that is advertised with the caption, "Arthur Hopkins Presents. . . ."

THE DEVIL'S GARDEN

"THE DEVIL'S GARDEN" made no money and was soon withdrawn; but, with the single exception of "The Boomerang," it was better acted and better produced than any other play of this entire season. The simple reason why it failed is that it was not a good play. It was dramatized by Edith Ellis from William B. Maxwell's novel of the same name. Mr. Maxwell's story is very powerful and deeply moving; but it is one of those stories that, for technical reasons, can not possibly be dramatized successfully. The dramatist is hampered by a necessary lapse of ten years between the outset and the

In "The Devil's Garden," the postmaster's wife makes endurable the horsehair furniture by using a few good modern things—since there is no escape from the past. It was by thorough psychological calculation that Mr. Robert Jones, whose sketch this is, worked out the settings for one of the best-produced plays of the season

ending of the narrative, and is hampered even more by the fact that most of the dramatic conflict must be fought out within the mind of the hero, under circumstances which forbid him to confide his thoughts to anybody else. An inner psychologic struggle resulting in the gradual development of character through a long period of years affords the best of all material for an analytic novelist; but it is scarcely an exaggeration to say that it affords a dramatist no adequate material at all. Edith Ellis should therefore not be blamed for her failure to make a good play from the great novel that she had to deal with. The task was—in Björnson's phrase—"beyond our power."

Up to the end of the second act, the dramatization of "The Devil's Garden" was a well-made and coherent play, of arresting interest and extraordinary power. The second curtain fell upon a two-act tragedy which was undeniably successful, and which reached its logical climax when Dale, alone upon the stage, burned his blood-stained shirt, thus making known to the audience that he had killed Barradine and avenged the wrong done to his wife, Mavis Dale, in her girlhood. Unfortunately, however, the dramatist was doomed to encounter at this point the two insuperable difficulties that have been already pointed out.

The third act happened ten years after the second; and this lapse of time broke the back of the play. The dramatist was required to treat her third act as if it were a first act, and to devote more than half of it to the exposition of foregone events. It is fatal to look backward in the third act of a tragedy; but this defect was imposed upon the playwright by the nature of her material. She had to tell the audience at length that Dale had risen in the world, had become a rich and respected farmer, but had been tortured by the gradual accretion of a mental malady, the nature of which was known only to himself. This second exposition seemed crude in comparison with the quite masterly exposition which had opened the first act. At the climax of this third act, however, there came a sudden scene which was superlatively powerful. A seventeen year old gypsy girl, whom Dale has brought up as his ward, inspired by the terrible, fierce pangs of adolescence, casts herself violently in his arms; and, in an impassioned, lyric moment, he feels his own defences crumbling. It would be so simple and so natural to love this wild thing of the woods, and thereby to grow young again. . . .

Photograph by White

The Washington Square Players present "The Red Cloak," a pantomime with astounding lovers yearning, spurning, burning, and finally learning that all turns out for the best

In the last act, Dale, alone upon the stage, is shown harrowed by remorse,—remorse for the committed crime of murder, remorse for the uncommitted but dangerously tempting crime of lust. The dramatist could handle this material only by everting to the discarded technical expedient of the reflective soliloquy and to the Elizabethan subterfuge of the spirit-haunting ghost. The dead Barradine intoned at intervals the damning refrain, "Whose is the black heart now?" and the distracted Dale confided his tortures to the empty air. Finally, the haunted hero decided to salve his conscience by committing suicide. Then a fire providentially broke out in a near-by orphanage; and Dale rushed forth, saved the lives of several imperiled children, and then plunged headlong into the devouring flames. This last act was artificial and untrue; and it killed the play.

But Mr. Hopkins must be praised most of all for entrusting the decoration of the play to the able and imaginative artist, Mr. Robert L. Jones. Mr. Jones is the young American decorator who achieved a sensational success a year ago by his scenic investiture of Mr. Granville Barker's production of "The Man Who Married a Dumb Wife." But his success in that adventure was comparatively easy; for "The Dumb Wife" was a romantic play and lent itself most readily to romantic decoration—the sort of decoration which casts emphasis upon what may be called the esthetic essence of a scene, instead of casting emphasis on actual details.

(*Continued on page 118*)

"Fair and Warmer," in which Janet Beecher (left) is Laura Bartlett, is a play of temperature and temperament that recalls the success of the author's "Seven Days"

Mrs. Fiske (right) takes full charge of Barnaby Dreary's person, goods, and chattels in "Erstwhile Susan"; for he advertised for a wife, and he got his deserts

© Ira L. Hill

In "Katinka," which proves that musical comedy can be musical at no sacrifice of comedy, Adele Rowland, alias Mrs. Helen Hopper, sings the songs

Photograph by Arbuthnott

In "Mavourneen," the golden period of Charles II was seized upon as a setting for Lily Elsie's return to the London stage. Miss Elsie was gowned by Lucile

Little Miss Gabrielle Ray, above, is greater in London fame than she is in stature, and as great in London popularity (note the flowers!) as in beauty—and that though she is the beauty of "Betty," at Daly's

Photograph © Underwood & Underwood

FOUR LONDON ACTRESSES TAKEN BETWEEN THE ACTS SHOW WHY LONDON IS SO TAKEN WITH THEM

Miss Winifred Barnes, left, is "Betty," at Daly's, and entr' actes she toils for Tommy—assisted by cat-and-ball upholstery

Miss Doris Keane, above, has captured London in "Romance." For Russia's Day, before Queen Alexandra, she gave the third act

Mlle. Gina Palerme, below, is one of the little group of Paris actresses who have made London their second love, and are faithful to it. She has been playing in "Bric-à-Brac" at the Palace Theatre

THE FRENCH OF IT

Things That None of Us Need, Yet All of Us Must Have, Things That Float and Things That Flirt, and Things That Do Nothing at All—These Are the Things That Cry "Paris!"

Black taffeta, with stripes of bright beads at each end and a rainbow tassel

THE war has affected Paris curiously in many unimportant ways. The great difficulties have been surmounted, as they always are, but there are many little inconveniences which are submitted to because they are so comparatively trifling.

For instance, notepaper of any desirable color or size is very hard to find, and is expensive when discovered. Prosaic but useful little things like rubber bands have disappeared from the shops. Certain tissues, certain laces, have vanished. But of what importance is it? Other fabrics, other laces are employed instead.

Leather bags, purses, and other small objects of leather are becoming more and more rare—but what matter? The bags and purses of silk, beads, and velvet which have replaced them are much prettier than the familiar leather articles, if not so durable; and the variety is infinitely greater.

SORTS AND CONDITIONS OF BAGS

All the great houses are now making these charming new bags—Lanvin, Premet, Paquin, and the others; and modistes like Lucie Hamar and Odette, as well as any number of small shops and workrooms, are making them also. Some of these bags are the most exquisite trifles imaginable, especially those of faille decorated with beads. Mme. Hamar makes the pretty bag of beads in two shades of blue which is shown at the lower right. It has a blue and white cameo inset. Odette indulges her fancy in plaids and stripes, and also makes bead bags—five are shown here—of much character in color. Premet prefers the bag of silk, bead-trimmed, and Lanvin supplies a bag to harmonize with any particular frock. Indeed, there are all sorts and conditions of bags—bags of quaint striped silks, old embroideries, and figured stuffs, bags weighted with bead tassels and tightened with draw-strings of silk cord—all lovely and expensive.

Her skirt is black taffeta, but how can one tell where her fan ends and her bodice begins when they're both nothing but blue taffeta ruffles?

BITS OF LACQUERED WOOD

New fans are built with sticks of lacquered wood. Lace, spangled tulle, taffeta, or painted paper is used for these fans, which are sometimes eccentric in shape. To the left on this page is a smart new fan made of ruffled light blue taffeta, to match the bodice of the evening frock.

Lacquered wood, in small bits here and there, is an effective novelty. Bright red, black, brilliant blue, green, and yellow are employed, as well as gray. Parasol sticks in gay lacquer are very decorative. A new umbrella of the Japanese persuasion, sketched second from the bottom on page 67, only very recently has made its appearance. Green silk forms the top, and the lining is a brilliant red, figured with blue. A green silk strap for the wrist swings from the black lacquered stick. This parasol is oddly widened on one side.

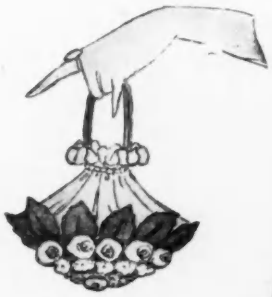
Part marron taffeta and the rest brown and white beads, and lines of blue beads

TWIXT HAT AND HEAVEN

Another parasol, sketched at the bottom of page 67, is plaited like a fan and laced through with a ribbon, like the fans of carved sandalwood we played with as children. When the parasol is furled, the ribbon with its depending ring may be pulled taut; this shirrs the parasol quaintly. This model is of green silk with a red lacquered handle.

Mme. Moulin is making parasols—some round, some square. Like the model at the left in the middle of page 67, some of the very latest Moulin models have eight ribs, disposed in four

A blue bead bag, as French as it can be, considering its Scotch plaid in white and red beads—"Vive les Alliés!"

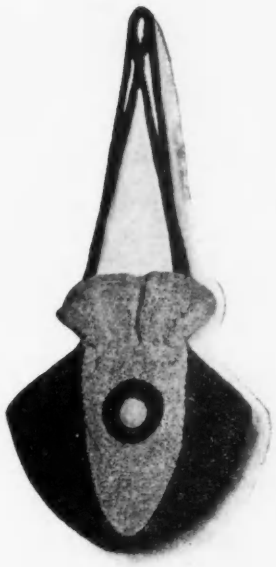


Dedicated to the opera is an affair of gold tissue, with taffeta flowers and green taffeta leaves, making an upside-down bouquet of it. This and fan below from Schilz

No upstart affair, this, but a bag of genuine age, centered with blue beads and wreathed about with bead flowers

An airy nothing of cream lace, with gold flowers and bright blue sticks, with a frill dripping from it—a fan, if you please!

A bag of to-day is this blue bead one, from its novel blue shape to its blue taffeta lining. All these bags, save the one opposite and the opera bag, are from Odette



Of dark blue and Wedgwood blue beads is the bag shown at the right, with a Wedgwood blue cameo set in a circle of dark beads on the side; from Lucie Hamar

groups of two each, while some show as many as ten ribs. This parasol is of yellow satin covered with yellow tulle and embroidered in black violets. The border is orange tulle and the stick violet *bois des Iles*. All the Moulin parasols are about sixty centimeters in diameter; the sticks are one and one-tenth meters long and usually of colored or lacquered wood.

Bois des Iles is used for the most expensive parasol handles, and *érable*, or maplewood, is also smart. Lace, chiffon, tulle, and embroidery, as in the three Moulin models at the top of the following page, go to the making of many of these new parasols, and flounces of the finest Valenciennes lace appear on some models. Malines, Bruges, and Brussels laces—all expensive now—hold the place of honor.

Rodier's new spring stuffs and Gaillot-Guinot's ribbons are lavishly employed in the making of the new parasols, some of which are made entirely of ribbon. One of these ribbon models is a small and round parasol with a very long stick.

THE RIBBONS OF THE MODE

Not only are parasols made of ribbons this spring, but hats are trimmed with ribbons, and not only are hats trimmed with ribbons with flowing ends picturesquely knotted under rounded chins—and almost anywhere else—but collars, belts, and odd knots, all of ribbon, decorate many of the daintiest spring frocks. Marie Louise in the Boulevard Malesherbes is showing the dainty tiny ruche of plaited rose satin ribbon sketched on page 26. It is mounted on a straight band of rose satin scarcely an inch wide, and two falling ends disappear in front under the tulle of the corsage. This ruche is very dainty with an airy little Louis Seize hat, which is also trimmed with ruches of pink plaited ribbon.

Fluffy ruches of taffeta ribbon are worn with thin summer frocks that boast no collars of their own. Ribbon bracelets—bits of color effectively placed—are also one of the pretty fads garden-party frocks affect; these will be worn in America. Naturally everything created in Paris at present is, in reality, created for the Americas, for in the warring countries the frivolities of dress occupy but a subordinate place.

In addition to ribbons on hats, there are, of course, flowers. In one case the trailing end of a ribbon falling from a severe but fetching little hat of straw is weighted with a cluster of small brilliant porcelain flowers; yes, porcelain! And also a small plaque of porcelain flowers forms an ornament for a smart belt of velvet ribbon to be worn with a muslin gown.

AS TO HEAD-DRESSES

The Russian ballet, which was the climax of the early theatrical season in Paris, brought out a new head-dress which is unique in that it is a distinct product of the war. Now that the most important productions at the theatres are presented in the afternoon, owing to the darkened condition of the city at night, the question of head-gear has become a problem—a problem happily solved by no less distinguished a house than Reboux of the rue de la Paix.

Reboux has designed a head-dress which is the happiest embodiment of the happy medium ever devised. This is a sort of turban of tulle and velvet or tulle and jet, close-fitting,—at once compact in form and delicate in texture,—inexpressibly chic, and destined to have an

Reminiscent in shape of the ever-becoming nurse's cap was the head-dress of bronze velvet tulle that Mme. Boulanger wore

We've buttoned them on the outside, we've buttoned them on the inside, and if we wear boots of this Hellsiern model, we'll button them on both sides. The boot makes a point of matching of colors

The bronze velvet reached just across the front, and from the back, the unlined tulle permitted glimpses of the coiffure

"1800" dates his coiffure and names it, and its most important reason for being is a rose between two curls

A mob cap of cream batiste has its plaited ruffle partly tilted at the back to show a cockade of pink ribbon. These caps are modeled after the new war helmet

"Niniche," one calls one's coiffure when it's piled high in back, and tiny black velvet ribbons flutter from it

She hasn't taken the veil, neither is she a lady of the orient. She's as Parisian as she can be, and she wore this jet tiara, holding flowing lengths of black tulle, at the "Ballet Russe"

Seen, also at the "Ballet Russe," was this head-dress. The crown was black tulle and the jet—would you call it brim?—was a mere band on one side but a thing of lofty eminence on the other

The very newest possible way a lace veil can be draped is this,—and every time one wears this Louis Seize hat, it means one must wear the veil, too, for they are irrevocably joined

enormous success. In one version of the new head-dress, a bandeau of jet crosses the brow as shown at the lower left of page 66. The jet band confines a veil of tulle which covers the top of the head and falls down over the shoulders. There is a suggestion of mourning about this head-dress which is, for all that, full of charm. Another smart tulle head-dress had a jet bandeau, higher on one side than on the other, like a turban, as shown at the bottom of page 66, and a pearl hat-pin thrust through the side.

COIFFURES 1916

Another head-dress, which was worn by Mme. Boulanger, was formed of a rectangular piece of copper colored velvet, which was placed across the brow, low over the eyes, as shown in the two sketches at the top of page 66; the top of the turban was of draped brown tulle. There is just a hint of things Russian about these head-dresses.

A new mask, made of the time-honored black velvet, is made more mysterious, and rather sinister, by a tiny border of brilliants all about. A shred of a lace flounce falls over the face, and this lace is also spattered with brilliants. Worn with a black satin domino collared with velvet, this mask is weirdly effective.

As to the coiffures under the new head-dresses and hats, for the moment, the coiffure held by the comb of carved shell has vanished. Instead, we have the new Niniche coiffure with its little knot of velvet ribbon, or its rose, as shown in the sketches in the middle on page 66. This coiffure is especially good with the Niniche hats, a number of which are shown in this magazine.

New veils are of tulle embroidered with thread or tiny cords in a rather wandering pattern. They are very sheer, usually voluminous, and more or less floating. A unique veil arrangement is shown at the lower right on page 66. Black is smart, but many of the new veils are in castor, which is almost always becoming.

Enterprising little dressmakers are making for a special price, a plain square-cut sleeveless bodice of taffeta, buttoned up the front with small round taffeta buttons. To this is attached puffed panniers which are draped on the hips and are cut to fall in two wide "sash-ends" in the back. This separate over-dress may be worn over several different ruffled slips of tulle or muslin. A similar arrangement of lace is also made, brightened by little knots of flowers and ribbon. Even the bathing costumes of the new season acknowledge that panniers are important; in many bathing suits, over a simple one-piece "blouse-and-knickers," there is a separate gaily striped skirt—a mere belted ruffle—of awning cloth or silk, with turban to match.

This fad for puffiness, which evokes even "set-on" panniers, recalls the period of the eighteenth century when hoop-skirts developed into *paniers*. At first the hoop-skirt, which was generously bowed out all around, was called a *criarde*, and then, as it approached basket shape, a *panier*. To coax it to enlarge woman's sphere in every direction, fashion of its day was wont to use whalebone or supple wood. So the pannier lived and thrived in single blessedness until 1750, when it was divided into two parts, and called panniers; and though thereafter it was plural in name, it was more singular in appearance than ever.

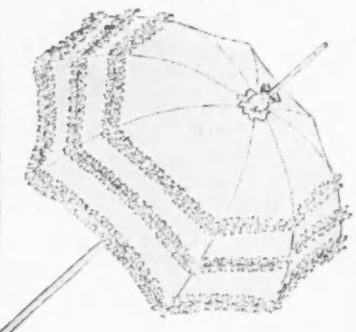
HAIL THE CONQUERING PANNIER COMES

At the time of Marie Antoinette, the panniers were made so that they could be folded over the arms, and it was no longer impossible to enter a carriage or pass through a narrow door. Upon this compromise downfall followed, and at the end of the Louis XVI reign the pannier gradually flattened at the hips and all the whaleboning was concentrated at the back of the skirt. The French revolution entirely abolished the pannier, and throughout the periods of the Directoire and the Empire, the straight classic line so dear to Josephine and the artists of those periods, was universally worn by the court and the people. But with the return of the *emigrés*, the customs and manners of the old régime were revived; skirts became fuller and began to stiffen, and finally, in 1850, the pannier reappeared in a new reincarnation, and under the new name of the "crinoline." The whalebone of the 1750 pannier was replaced by circles of steel, and the "petticoat of steel" reigned for nearly twenty years; it needed another revolution to abolish it again.

After a history of tenacious reappearance such as this, what wonder that panniers are again upon us; and when panniers are being worn on separate bodices, who can say that they have not attained the right to be called a real feature of fashion?

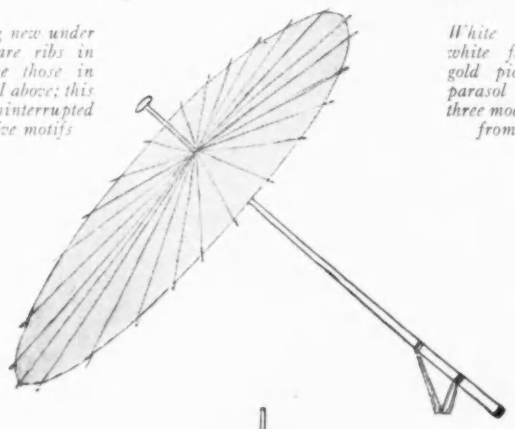
A. S.

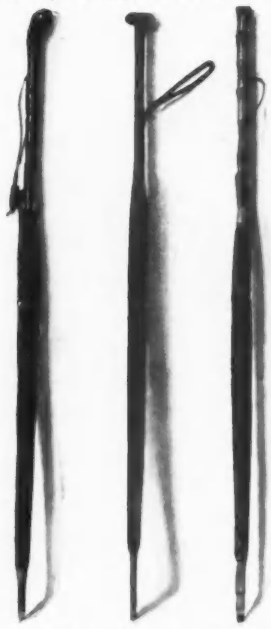
Bowed as the rainbow, so the round sun rolls off in every direction, is this parasol of suède taffeta with a maple stick



Something new under the sun are ribs in two's, like those in the parasol above; this allows uninterrupted decorative motifs

White satin with white faille ruches, gold picoted, is the parasol above; the three models above are from Moulin

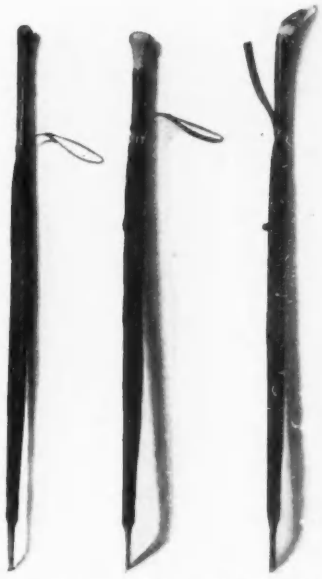




Umbrella variety is a matter of handles. That, left, has a handle of whampoa root with leather "dragonne" and cap; on that in middle, the long handle is covered with leather decorated with braided leather collars and leather loop; that at the right has a wanghee, bamboo, stick and tips to match

To shut up as silently as a fan is one of the characteristics of the parasol at the right, and to speak volumes is a still better one

A parasol of the Japanese persuasion is shown in the middle above; although it is one-sided in some views, it is two-faced in others



Leathe "dragonnes," patterned after the soldier's sword-knot, have all of these umbrellas, but they differ as to sticks. On that at left, an amethyst top caps the malacca stick; in the middle, a shorter malacca stick ends in carved ivory; the last ends in a dog's head. Six umbrellas from Wilson's

LUCIE HAMAR AND ALPHONSINE SPEAK OF SPRING, SILK, RIBBON, AND STRAW, ALL IN ONE BREATH

It was one of Alphonsine's inspirations, this one of making a black straw hat frugal as to brim and lavish as to crown, and then letting a veritable Niagara of gray plumes cascade over it

Alphonsine made a small round hat of dark gray straw, topped it with a gray taffeta frill higher than itself, and just when one least expected it, faced the brim with strawberry colored velvet

As the brim is bent, the hat's inclined—especially the Alphonsine hat in the oval above. It is black straw, with black faille folded around the crown and a huge faille rosette at the back

Born to blush observed was the Lucie Hamar hat in the lower oval. It is of pink faille, rayed with ribbons of Nattier blue and deeper rose,—a color scheme that is as French as it is lovely

Alphonsine drew the black straw brim as close as possible about the black taffeta crown of the hat on the left. This brim soars high at the left side, and two pearl pins proudly call themselves its trimming

Lucie Hamar went to the days of Louis Seize for inspiration, and triumphantly returned with a brown straw hat like the one at the right, crowned with gray felt and trimmed with beige and brown ribbons

CARLIER AND MARCELLE DEMAY CONTRIBUTE TO THE JAGGED SKY-LINE OF SPRING

Dark green straw, glazed till it glistens, makes this Carlier toque, and four sharply pointed green wings, one pair up and one pair down, trim it. The boundary-lines are slim strips of dark green velvet

"The higher, the newer," says Fashion. "Just as you say," agrees Carlier, and by way of keeping the agreement, heaps pink roses and green leaves to the nth degree on a long-suffering black straw hat

This Carlier copy of the new French helmets might have come from Olympus, instead of the trenches. It is white—suède, with a strap held by gold buttons, and wings springing joyously from the top

In the middle below is a Carlier hat of black straw, which rises to heights scarcely to be expected of one so small; and as a climax it is circled with black taffeta and topped with a dizzy swirl of Saxe blue feathers

Every now and then, on a low broad hat of coarse blue straw, Marcelle Demay puts a knot of sharp blue leaves and, in the heart of each knot, a spiky four-petaled flower of narrow pale rose ribbon

To a low crown of blue straw, Marcelle Demay adds a broad, broad brim of blue tulle; then she ties a rose ribbon around the result and trims it with roses vacillating between tawny and rose pink

WHETHER TO ACCEPT THE MEAGER BRIMS THEY HAVE OR FLY TO BRIMS THEY HAVE KNOWN OF IN OTHER SUMMERS, THAT IS ONE OF THE QUESTIONS OF SPRING HATS FROM LEWIS AND CAMILLE ET VALENTINE

A big brave cockade of black plumes wears a medium-sized boutonnière of thin green crêpe leaves with a round mother-of-pearl center. The hat which is the excuse for the cockade and the smaller of the two is dark green straw and is shaped high and round, like a drum-major's cap

The big hat—big by comparison—of mauve and rose taffeta above has an engagement with the first warm spring day, and the engagement ring it wears is a ring of small camelias. A great deal of the convincingness of the model lies in the fringe of its argument

The modiste began a green straw hat with a whirligig bow of green velvet ribbon and trimmed it off with ruddy apples and green leaves. Whether the little bit of a brim is a memory of real brims of yore, or is the embryo of a real brim to come, still remains to be seen

The full-sailed hat at the left has brown wings set to catch the breeze from any point of the compass. The hat is of fine tête de nègre straw with a round high crown and a bit of indecision in a round small brim. This and three hats above from Camille et Valentine

Dark green billows of faille ribbon splash high above the crown of the Lewis hat sketched at the right. The hat is dark green too, a mottled, rough, glazed straw, and in shape it is a hybrid, half-way between a man's formal silk hat and a woman's formal riding hat

ARNOLD, LEWIS, AND ODETTE, THESE THREE, AND THE GREATEST OF THESE ARE THEIR CREATIONS

Odette made an affair of pink and gray crin imposing as to crown but with no brim to speak of, encircled it with pink roses, and proved that a line of buds was the shortest distance between two points of white flowers

The hat above has a decided slant toward the Watteau style with a leaning to the fashion for black, and a bent for a tiny plume. It is of taffeta, all black, ruche, plume, and tassel. Lewis made it, and the inclination of the Parisienne is strongly toward wearing it. This and hat at upper right imported by Miss Clyne

A hat of blue faille with Nattier blue flowers placed petal to petal all the way around it has found the happy medium between the absurdly high and the conspicuously low, the too large and the grotesquely small

The costume at the right is an ardent patriot in marine blue serge jersey and soldier red vicuña cloth. It is an ensemble as smart as jersey cloth is this season, as French as Arnold, as daring as the Parisienne; she shows how daring by flirting her short peplum to give a mad glimpse of its brilliant red facing

The frock at the left is of black taffeta and light blue ribbons; it is by virtue of its light blue ribbons that it is like no frock that ever was before. So simple a medium, so clever an effect, why was it that it was never thought of before?

The flaring coat of this blue serge suit is trimmed with white serge. The rose colored hemp turban has its top covered with flat flowers of the same deep rose red shade. Suit, $40.50; hat, $12.50

This three-piece costume of midnight blue taffeta and navy blue Georgette crêpe bears every hall-mark of spring. Its dress is shown on the opposite page. Costume, $75; straw and silk hat, $10

A suit of black and white checked velours de laine is fitted and flared, triply belted and piped with white kid. The successfully simple silk hat comes in all colors. Suit, $40.50; hat, $8.50

A new stitch-embroidery in blue and silver finishes this frock of black charmeuse, vested and cuffed with chamois colored doeskin. The hat is milan straw and beads. Dress, $40; hat, $12.50

SEEN *in the* SHOPS

Spring Looks In at the Shops and Leaves as Reminders of Her Visit, Suits, Frocks, Hats, and Accessories Which Whisper of a Coming Mode

THE first few spring suits which have appeared, while they are in no way startlingly different from those of the recent season, show details which are undoubtedly new and indicative of the coming mode.

The suit illustrated at the top of this page, the second from the right, is made of a light-weight black velours de laine, checked with white. The coat fits in decidedly to the waist-line and flares just as decidedly below it. This flare is very carefully handled, so that it appears only on the sides. The bias bands of the black and white checked material, which form a belt in back and trim the collar and cuffs, are piped with a cording of white kid, and white kid also forms the revers on the front of the coat. This use of kid as trimming is a new feature this season—doubtless arising from the winter popularity of leather coats—and it extends to hats as well as to coats. In the skirt, which has groups of plaits at each side, the plaits are not pressed down as one might expect. On the contrary, they flare softly from just below the hips, to which point they are stitched down. The buttons are black with rims of white.

SUITS SHOW THE COMING FASHIONS

Worn with this checked suit is one of the new hats which have been very much in favor in Paris for some time. Made of a soft silk—in pleasing colors as well as in white—this hat is uncompromisingly plain, and its only trimming is a grosgrain band around the crown, finished with a double bow in the front. Hats of this type depend for their success almost entirely on the manner in which they are put on. In the hand, they are most uninteresting, and they may be equally so on the head if they are not worn at a smart angle—pulled well down on the head, or perfectly straight and rather high up on the head, as suits their individual wearer. They are what the Frenchwoman calls excellent veil hats, and they are particularly suited for wear with the severely tailored type of suit.

With a one-piece dress or a suit may be worn a waistcoat of white organdy, hand-embroidered. The velvet-trimmed turban comes in all colors, though most effective when brightest. Vest, $8.75; hat, $8

The suit illustrated at the upper left on this page is of a more youthful type than the checked suit. It has a decidedly flaring coat, which hangs from the shoulders. The material is a dark blue men's wear serge with trimming of white serge at cuffs and collar, and white cup-shaped buttons of bone fasten it. When the collar is open, it shows a deep facing of the white serge. The seams are accentuated by straight stitched bands of blue serge. In this suit, also, the box plaits are entirely without pressing of any kind, and are stitched only at the top. This coat is suitable for wear with skirts of white serge. In fact, it was in this way that the model was originally shown, but the model was later developed into a suit of dark blue for more practical use.

A close-fitting low turban of hemp in a deep rose shade, with the top entirely covered by flat little roses of matching rose color, is shown with this blue suit.

YET REMAINS THE THREE-PIECE SUIT

From all indications, it would seem that three-piece suits are to continue in honor throughout the spring. This is probably for the reason that costumes in a combination of materials are so much in vogue and that combined materials lend themselves so well to three-piece costumes. At the top of this page, the second from the left, is shown a model in midnight blue taffeta very prettily combined with

Georgette crêpe of navy blue. It has any number of new features—the deep cuffs with quaint shirrings held in by bands of the taffeta, the shirrings which give the desired fulness below the tight little waist-line, and the darts which give the body of the coat a decided fit,—all marks of the spring of 1916. The little dress without the coat is shown at the bottom of this page, the second from the right. This frock combines the two blue materials delightfully, and has yoke, collar, and sleeves of Georgette crêpe of American beauty shade. The dress may be used later in the season without its coat.

Midnight blue liséré straw trimmed with a contrasting shade of poult-de-soie makes the very pretty hat shown with this costume. It has an unusually effective brim-line.

One of the very smartest of the one-piece dresses shown thus far for spring is illustrated at the upper right on the opposite page. It is a high luster black charmeuse, and the vest-front and the unusually pretty deep cuffs are of chamois colored doeskin. They, like the dress, are trimmed with a very attractive new stitching, which consists of tiny perpendicular lines of royal blue wool with horizontal dashes of silver underneath. Stitching of this type plays a very important part in the ornamenting of both suits and dresses for spring. It is very appropriate for a simple dress of this sort, for its combination of simplicity and a gay note of color makes it eminently suitable. The square neck-line is very smart this season, and while it is often a more trying line than the V neck, it is, for those who can wear it, very attractive.

Milan straw, with a wax-like braid edge and with a straw ornament in front for trimming, makes up the chic hat worn with this charmeuse dress. The hat is prettiest in dark colors, such as navy blue and black, with the center of the straw ornament of beige beads.

Stitching plays an equally important part in the one-piece dress shown at the lower left on this page. This is a combination of very dark brown taffeta with dark blue stitching and with blue satin, which forms the inserts at each side of the bodice and skirt, a deep vestee in the front, and a long insert at the back. Blue satin is also used for the deep cuffs, which are smartly new, and for the collar with plaited edge. The dress is made in one piece and is held in around the waist by a narrow brown taffeta belt. Bone buttons and corresponding buttonholes trim both front and back and edge the opposite sides of all openings.

Put together entirely with hemstitching and with every free edge picot-finished, the little frock at the lower right corner on this page is delightfully soft and fluffy. It is one of the most charming and simple models of the season and is made of rose colored Georgette crêpe, tucked on both skirt and bodice. The second deep tuck in the blouse gives the effect of a little jacket. In both skirt and waist are inset deep pointed sections of white chiffon tucked horizontally and ending in rosettes of rose colored ribbon. The girdle

(*Continued on page 88*)

Note.—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for ou without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., New York City.

A chemisette of white satin opens to show steel buttons on its inset of white Georgette crêpe; $6.50

At the right, a frock of Georgette crêpe and Georgette satin in raspberry or white, over silver, $29.50

A batiste chemisette of the shade of raspberry ice; $4.25; butterfly-edged straw sailor; $16.50

In the middle above, a collar of white-edged taffeta ribbon, black or blue, frilled with white net; $4.05

Really all in one piece, though superficially belted, is a dress of dark brown taffeta stitched again and again with blue, and having collar, cuffs, and up-and-down insets of blue satin; $29.50

Unusual both in style and in combination of materials is this dress of tucked Georgette crêpe alternating with lengths of broad moire ribbon. It may be in many shades, including graphite; $29.50

This is the dress part of the blue taffeta and Georgette crêpe three-piece suit shown on the opposite page, second from the left. Its collar, yoke, and sleeves are of American beauty Georgette crêpe

A fluffy, feminine frock of rose Georgette crêpe is put together entirely with hemstitching, and every available edge is picot-edged. A dark blue and a purple ribbon accent the rose girdle; $32.50

THERE ARE RUMORS IN THE SHOPS THAT FURNITURE IS AS BLACK AS IT'S PAINTED

A really accommodating bookcase of brown-finished mahogany, called "English mahogany," has painted flowers in dull colors beneath the finish, and two adjustable shelves in each of its three compartments; $65

Below, a black-decorated tilting table, $12; black enameled rush-seated chair with painted decorations, $11.25; soft-toned cretonne curtains, $3.75 a pair; dotted net under-curtains, Cluny-edged, $5.25 a pair

A mahogany sewing-table is finished in soft brown and painted with flowers like the bookcase opposite; $22.50. A maple chair, rush-seated, is enameled in black, with painted decorations; $10.75

In a black lacquered Chinese Chippendale bedroom set is the dressing-table above. It is of mahogany, with raised lacquer, and the doors open to show three mirrors. The set has eight pieces; $750

Part of a nine-piece bedroom set is this dressing-table, with design in greens, blues, and reds painted on black; $38.50

Found in the February sales is the particularly good mahogany bed above, its four posts topped with carved pineapples, colonial style; 3 feet 3 inches or 4 feet 6 inches wide; $43

In the two colonial reproductions at the left, the mahogany table has one leaf that assumes any position, and the swivel top that turns; $20. The chair is mahogany, of the Windsor type; $17

At the right is a desk and chair of unusual design and workmanship, lacquered black with a pattern of dull gold upon it; desk, $57.50; chair, $33.50. The silver and copper desk set is $68; quill pen and holder is $1.50

A Jacobean dining set, of American walnut, has a six-foot buffet with doors opening to show compartments and drawers; $95. The straight chairs are $11.50, the armchairs, $16.50. Separate from the set is the hanging mirror, mahogany in antique finish; 45 by 28 in., $25

THE OPEN SEASON FOR FURNITURE

Just As January Stands for White Sales, So Does February Mean Sales of Furniture

MOST of the larger department stores, as well as a great many furniture specialty houses, are in the habit of offering in the month of February particularly good values in furniture. The furniture described in this article varies all the way from the most elaborate and costly pieces to simple designs suitable for the most unpretentious bungalow or camp. A few of the most interesting values that will be shown in February of this year, together with some of the newest fabrics, cretonnes, and hanging linens, are illustrated in this article.

OF LACQUERED FURNITURE

The continued vogue for lacquered furniture has made it a very prominent feature in one shop, which is showing the lacquered desk and chair illustrated at the lower right corner of the opposite page. The workmanship of both pieces is of the very finest; the lacquer, black with a raised pattern of dull gold, is excellently done. The desk has a drop-leaf in front, and a drawer at each end.

This same shop is showing an unusually attractive eight-piece black lacquered bedroom suite, in Chinese Chippendale style, the dressing-table of which is illustrated in the middle at the left on the opposite page. The work is genuine raised lacquer on solid mahogany. This unusual dressing-table shown opens its doors to show three mirrors, one on the inside of each door and one which hangs suspended in the central panel. At each side of this central mirror is a small drawer for toilet accessories. In this suite, a "bachelor cabinet" takes the place of a chiffonier. The twin beds have rather low backs and low footboards, all beautifully decorated. To complete the set there is a night-table, much like a little cabinet, a bureau, a wide, comfortable bench for the dressing-table, and a chair.

Also decorated black on mahogany with a raised design in color is the tilting tea-table shown by the window illustrated in the upper middle of the opposite page. This is the kind of table that is attractive in any room. In fact, discretion in the use of lacquered furniture is the better part of valor, for it is only in the occasional large room very carefully handled that a considerable number of pieces of lacquer may be used.

A spinet desk, which is a flat table when closed, boasts secret compartments at its side; brown mahogany; $32

Shown in this same illustration is another excellent colonial reproduction—a slat-back, rush-seated chair. It, too, is black, enameled, with scenic decorations painted on the slats. This is but one of a number of chairs of a similar type. The cretonne curtain pattern is copied from a very expensive English linen. The bouquets of flowers are in soft colorings in which pink, blue, yellow, or gold predominates. They are 2¼ yards long. 36 yards wide. The dotted net inside curtains may be either white or écru, are 40 inches wide, 2½ yards long, and have an imitation Cluny edge. Both these sets of curtains are sold as illustrated.

One of the most interesting tendencies that has lately shown itself in American furniture is the walnut-finished, so-called "English mahogany," decorated with soft dark-toned flowers underneath the top finish. This method of painting on wood is, of course, a revival, and an interesting revival; one surprisingly well done for the prices at which the furniture is offered.

THE OLD "ENGLISH MAHOGANY"

At the upper right of the opposite page there is a very useful little sewing-table of solid mahogany showing this painted flower decoration just referred to. It is finished in a soft brown shade, and measures 16 by 29½ inches when opened. Beside it is another black-enameled, rush-seated chair with hand-painted decoration. It is enameled on maple, and the seat measures 15½ by 18 inches. The solid mahogany bookcase at the upper left corner of the opposite page matches the sewing-table. It is 48 inches high, 56 inches wide, and 13½ inches deep, and has two adjustable shelves in each of the three separate compartments.

There is no doubt that painted furniture has come to stay. A very lovely example of painted furniture is the dressing-table at the middle on the right of the opposite page. This dressing-table belongs to a nine-piece bedroom suite which is decorated in a very unusual manner in soft blues, greens, and reds, colors most effective against the black background. The other pieces of this set are especially priced; the four-poster beds, each 3 feet 3 inches wide, are $32.75 each, the bureau is $56.50, the chiffonier $53, the night-table $13.50, the chair $5.75, the rocker $6.75, and the small table $13.50. This same suite comes in gray enamel with black decoration, or in cream enamel with pink and blue decoration.

Excellent reproductions, all in mahogany, are the bed on the opposite page, the table and Windsor chair below it, and the spinet desk on this page. Shown above are American walnut pieces of a Jacobean dining set which is one of the best offerings of the season. The oval extension-table in the set is $58, the serving-table is $40, and the china cabinet is $60.

(*Continued on page 114*)

SMART FASHIONS *for* LIMITED INCOMES

She Finds Her 1915 Skirts Too Narrow, Her Bodices Too Loose, Her Hats Too Low, Her Collars Too High; Having Remedied These Things She Finds the 1916 Mode

EVERY week that passes makes the silhouette of the spring fashions more of a certainty. There seems little possibility now of a startling change in the present silhouette. Waists will probably be a little closer than they have been of late, and skirts more than a little wider; and coats will unquestionably be shorter than for several seasons. If one must select a suit now, smart conservative lines which time will prove right are shown in the suit sketched at the upper right of the page.

A SUIT FOR SPRING CHECKS

This suit is plain enough in cut to admit of its being made of a checked material; the small black and white checks are perennials of the spring, and this season they are likely to be more in evidence than ever. The coat of this suit is rather close fitting, and is cut with an underarm piece running to the bottom of the jacket; under this section is attached a full peplum which flares over the hips and across the front, and is fuller and longer at the sides than elsewhere. The coat is belted from the sides across the front. The collar, which is an excellent feature of the coat, buttons rather high, with two buttons at the neck. The revers open back to the shoulders.

The skirt, which is very plainly tailored, has a panel at the front and back so cut as to form a yoke effect over each side. Godet plaits are set in on each side of the front and back breadths to give added fulness. For a silk suit, for which this model would be appropriate, these godets, instead of being plain, could be of box plaits with two rows of shirring placed between them. This combination of plaits and gathers will be a pronounced feature this spring, but of course it is only possible in light weight materials.

FOR FROCKS—FAILLE OR TAFFETA

Silk frocks will certainly be worn a great deal this season, and faille and taffeta frocks, trimmed in many instances with cloth, are first among them. A smart frock which would answer during the cold weather under a long cloth or fur coat and which would be excellent for street wear when the coat is laid aside is illustrated at the upper left of the page. This frock would be most serviceable made of midnight blue faille and gabardine of the same shade, combined. The waist is cut in a plain, close-fitting fashion and buttons up the front. The trimming of the dress is merely an applied girdle of the gabardine with a narrow band of gabardine placed a few inches above it and similar bands around the sleeves and skirt. A feature of this dress is the cape collar, which drops over the shoulders across the back and sides.

This dress is full of possibilities for the woman of limited means, as it could be used to remodel a plain gown of last year. If the sleeves of an old gown are worn, double sleeves of chiffon cloth could replace them, although chiffon sleeves are not so smart as sleeves made of the material of the frock. A serge dress could be similarly trimmed with silk with the collar of silk, outlined with cloth.

Another cloth frock of a new type is shown at the lower right on this page. The very simplicity of this model is its

(*Continued on page 116*)

Re-dating a frock has a fascination that is not entirely a matter of economy; this frock presents many possibilities for solving such a problem

Conservatively 1916: this suit has the close-fitting coat above a full peplum, a collar neither this nor that, and a skirt full, but not too full

To match an afternoon frock of blue silk and beige chiffon, a silk hat is faced with blue straw and trimmed with roses to match the gown

A muff, a hat, and a ruche, these three, and the greatest of these are the tulle ruffles, and not the least are the roses

Skirts are to be not a little fuller, and a binding and facing on their hems is one of the newest distinguishing touches of the spring mode

Coat No. 103308; skirt No. 103309. The features of this pattern to note are the convertible collar, the youthful cut of the coat, and the very novel way of goring the skirt

Coat No. 103294; skirt No. 103295. Sizes 16 and 18 years; 34 to 40 inches bust measure. As shown here, the newest Norfolk suit has a new collar, a new yoke-line, and a new belt

Coat. No. 103319; skirt No. 103320. A suit recommended by its smartness of collar, the simplicity of its fastening, and the novelty of its skirt cut with a half-belt and gussets

Coat No. 103312; skirt No. 103313. The convertible collar, the novel fastening, and the graceful hip-yoke of the skirt mark this a suit of the moment and deserving of consideration

VOGUE PATTERN SERVICE

The Skirts of Spring Are Short Short Skirts, but the Coats of Spring Are Even Shorter

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified. They are priced at 50 cents for each waist, suit coat, skirt, child's garment, or lingerie pattern, $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; at Room 304, Empire Building, 13th and Walnut Streets, Philadelphia, Pa.; at Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; at The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md., and at Rolls House, Breams Building, London, E. C., England.

Coat No. 103330; skirt No. 103331. A suit with a new collar and with flared coat and skirt cleverly held to a most graceful and becoming line

Coat No. 103302; skirt No. 103303. A suit equally attractive in silk or wool rep, with a touch of hand-embroidery effectively used for trimming

FASHION FAVORS THE COMBINING OF MATERIALS, AND PATTERNS OF AFTERNOON FROCKS SHOW HOW IT MAY BE DONE MOST EFFECTIVELY

Waist No. 102776; skirt No. 102777. Grace is assured a frock which falls in an unbroken line from the collar to the edge of the long overdress

Waist No. 102819; skirt No. 102820. The plain silk overbodice does duty for various skirts. It and the underblouse are both included in one pattern; 50 cents

Waist No. 102754; skirt No. 102755. The separate coatee and the skirt may be of serge, over tub crêpe. The coatee and underblouse are included in one pattern; 50 cents

Waist No. 103258; skirt No. 103259. This frock would be particularly effective in old-gold taffeta combined with sand colored chiffon

Waist No. 103249; skirt No. 103250. Topping a full, shirred, striped skirt is the quaintest of bodices, finished with a collar surely becoming

Waist No. 103239, skirt No. 103240. Blue and white striped taffeta, with a separate coatee of plain blue taffeta. Coatee and underblouse; 50 cents together

Waist No. 103288; skirt No. 103289. Another method of combining serge and taffeta is shown in this frock with serge for the greater part of both waist and skirt

Waist No. 103262; skirt No. 103263. A costume that may be a suit or a frock, just as one pleases, is equally successful in silk or wool rep

Coat No. 103203; skirt No. 103204. The coat is of a length that permits it to be worn as a separate coat over afternoon frocks

Coat No. 103188; skirt No. 103189. By means of cutting the front panel and belt in one piece, length of line is given to this coat

No. 103241. A one-piece afternoon frock, adaptable to almost any material, has bodice, sleeves, and draped collar of chiffon

Coat No. 103130; skirt No. 103131. The godet flare of skirt and coat, and the little cape join in proclaiming this suit a spring model

Waist No 103070; skirt No. 103071. Overblouse and underblouse are included in one pattern. Chiffon may be combined with taffeta overdress

AFTERNOON FROCKS, A TOP-COAT TO WEAR OVER THEM, AND THREE WAYS TO MAKE A SUIT SUITABLE FOR SPRING

Waist No. 103270; skirt No. 103271. By the cut of its sleeves and the draping of its skirt this frock looks forward to the coming season

No. 103209. A coat smart in its dropped armhole, its convertible collar, and its double belt in front only, is this one; pattern, $1

No. 103268. A one-piece frock achieves the combination of two materials both originally and successfully. The back is particularly new

DESIGNS IN WHICH SERVICEABILITY IS COMBINED WITH MODISHNESS AND CHARM

Waist No. 103118; skirt No. 103119. With the front, back, and girdle of the waist cut in one piece, a dress is made easily

Coat No. 102669. The indispensable top-coat with the approved flare and the smart new shawl collar high in the back; pattern, $1

Waist No. 103169; skirt No. 103170. For striped silk or tub materials a six-gored skirt nearly four yards wide is recommended

Waist No. 103120; skirt No. 103121. The waist is cut with sleeves and revers in one piece, and the skirt is cut circular

Waist No. 103184; skirt No. 103185. A waist to do duty with odd skirts may be worn also with a detachable guimpe

Frock No. 103156. A one-piece frock cut with front and back panels is equally effective in silk or in wool repwithbronzebraiding; pattern,$1

Waist No. 103192; skirt No. 103193. Here the back, front, and sleeves of the waist are cut in one piece, as is also the skirt

Waist No. 103225; skirt No. 103226. A skirt with a graceful fulness and in the newest draped effect is in one piece

Waist No. 103277; skirt No. 103278. A quaint, tulle-sleeved frock of light blue taffeta is trimmed with deep rose velvet and silver lace

Waist No. 103101; skirt No. 103102. Sizes 16 and 8 years, 34 and 36 inches bust measure. For canary yellow silk dotted with pansies

Waist No. 103231; skirt No. 103232. An old-fashioned bodice combines with a one-piece skirt draped in the moment's mode

Waist No. 103205; skirt No. 103206. A gown of white taffeta has its bodice of silver lace veiled by silver tulle and silver lace

Waist No. 103279; skirt No. 103280. A pale blue taffeta dance frock has its pannier skirt faced with white silk and trimmed with roses

FROCKS FOR WEAR AT THE SOCIAL EVENTS

OF EVENING AND A COAT TO PROTECT THEM

ON THE WAY THITHER AND THE RETURN THENCE

Coat No. 3347. The collar-scarf is unusual in this loose, soft wrap, which may be made in whatever shade one pleases

Waist No. 102593; skirt No. 102594. Taffeta, striped with silver and blue, hangs over a silver lace underskirt in an overdrapery short in back and pointed

Waist No. 103161; skirt No. 103162. The bodice of this bead-trimmed frock is cut in one piece with its sash-ends. The frock is trimmed with beaded roses

Waist No. 103281; skirt No. 103282. A white tulle frock has silver lace bands, a beaded girdle, and rows of pink ribbon of graduated width around it

The patterns illustrated on this page, in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents for waist or skirt or $1 for complete costumes or long coats. Order from Vogue Pattern Service, 443 Fourth Avenue, New York City. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Room 304, Empire Bldg., 13th and Walnut Streets, Philadelphia, Pa.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; Rolls House, Breams Bldg., London, Eng.

TWELVE SEPARATE AND DISTINCT WAYS TO MAKE A SMART BLOUSE

No. 103215
The front panel of this blouse is cut in one piece and the plaited section in another

No. 102880
When front and collar are cut in one piece, an unusually becoming line is achieved

No. 102708
Excellent for Georgette crêpe is the blouse above, with collar high but loose

No. 103201
Tub satin and crêpe may be practically and successfully combined in a blouse

No. 103297
By its collar, yoke-line, and sleeve does this waist proclaim itself the newest

No. 103290
The belt, as well as the ruffles may be bound effectively in contrasting color

No. 103298
Smocking and wide ribbon drawn through casings are decidedly novel features

Note: The patterns on this page, in sizes 34 to 40 inches bust measure, are 50 cents each. Order from Vogue Pattern Service, 443 Fourth Avenue, New York; 149 Tremont Street, Boston, Mass.; Room 304, Empire Bldg., 13th and Walnut Streets, Philadelphia, Pa.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; Rolls House, Breams Bldg., London, E. C., England.

No. 103142
A soft collar and an unusual yoke-line distinguish this blouse which is well-adapted to linen

No. 103325
The opening may be front or back, as one chooses, and different materials may be combined in the making

No. 103235
The jerkin may be worn well with different guimpes and different skirts and be smart with all of them

No. 103339
Colors may be attractively combined on a blouse like this, and the chemisette may be of embroidered organdy

No. 102020
Back and front panels are cut into the collar, and bands of lace, embroidery, or beading may form the trimming

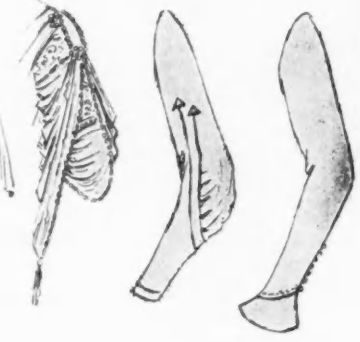
WAYS AND MEANS OF DATING THE WARDROBE, "SPRING 1916"

The patterns on this page are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, 50 cents each waist or skirt. Order from Vogue Pattern Service, 443 Fourth Avenue, New York. Vogue patterns may be bought at 149 Tremont Street, Boston, Mass., Room 304, Empire Bldg., 13th and Walnut Streets, Philadelphia, Pa., Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal., The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; and Rolls House, Breams Bldg., London, E. C., England

Waist No. 102828; skirt No. 102829. With the line of the shirt and skirt complementing each other, a one-piece frock effect is easily attained

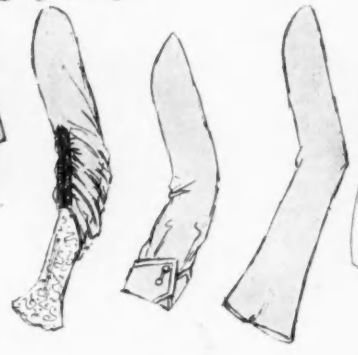
Waist No. 103260; skirt No. 103261. A frock with new features such as the new yoke-line, and the commodious pockets cut with the hip yoke

No. 103254
The pointed circular skirt is faced with material of a contrasting color and this color appears over the top of the belt



No. 103138
Six ways to re-date a frock by a sleeve of approved type; patterns for these and three sleeves opposite are 50 cents

No. 103318
For comfort as well as for smartness, the new top-coat has accepted the muffler collar and the long cape; pattern, $1



No. 103138
If a frock is presentable save as to sleeves, new ones may be made; patterns for these and three sleeves opposite, 50 cents

No. 103252
A charming one-piece shirred skirt has a yoke in the back only, with a great deal of fulness set underneath it

No. 103140
A way to effect commodious pockets and a hip-yoke is shown in this pattern

No. 102755
A skirt cut in two pieces, with a conservative width of two and a half yards

No. 103253
A skirt with the opening at the hip seam and with set-on patch-pockets

No. 103257
A suitable skirt to be worn with the formal blouse of chiffon or Georgette crêpe

No. 102771
A three-piece skirt with a front panel and with gathered circular side gores

No. 103255
A six-gored skirt will be most satisfactory for tub materials, since it holds its shape

No. 102798
A circular skirt with a lapped seam at the front and lapped seams at the back

No. 103242
A girlishly cut blue serge frock is effectively trimmed with a darning stitch in silk floss of several colors; pattern, $1

Waist No. 103122; skirt No. 103123. An effective combination is black satin and blue serge with satin buttons

Waist No. 103180; skirt No. 103181. Blue wool rep and blue taffeta, with vest, collar, and cuffs of white satin

Waist No. 103165; skirt No. 103166. The overblouse and underblouse shown here are in one pattern for 50 cents

No. 103245
Charmingly simple is a one-piece frock which opens at the front and has a girdle front and back; pattern, $1

SMART SPRING FROCKS FOR OUTDOOR WEAR

AND SMART NEGLIGÉES FOR BOUDOIR WEAR

Waist No. 103247; skirt No. 103248. Equally effective is this frock in serge and satin combined, or in taffeta and chiffon

No. 102701
Tub satin is suggested here with a corded ruching of the same for the simple trimming; pattern, $1

No. 103285
A dressing jacket cut in but one piece, and with all the charm that simplicity begets; pattern, 50 cents

No. 103293
The easiest way to make a smart room gown is this, since there are a minimum of seams; pattern, $1

Negligée No. 103296. For the house gown tub satin is suggested, with fancy hand-stitching in colored silks; pattern, $1

Coat No. 103096; skirt No. 103097. Sizes 16 and 18 years; 34 and 36 inches bust measure. Topping a two-piece, three-yard-wide circular skirt, is a well-flared coat with a trim collar

Waist No. 102856; skirt No. 102857. Sizes 14, 16, and 18 years; 34, 36, and 38 bust measure. A frock to be worn with a guimpe makes for economy; guimpe and blouse in one pattern, 50 cents

Waist No. 103286; skirt No. 103287. A three-piece costume with the overblouse and underblouse included in one pattern for 50 cents. The three-piece skirt is three and a half yards wide

Waist No. 103264; skirt No. 103265. Sizes 16 and 18 years; 34 and 36 inches bust measure. A young girl's dress made with a long smocked overblouse and a circular skirt full as fashion dictates

PATTERNS WHICH COMBINE THE CHARM OF YOUTHFULNESS WITH THE SOPHISTICATION OF THE LATEST MODE

Waist No. 103283; skirt No. 103284. Sizes 16 and 18 years; 34 and 36 inches bust measure. A frock with the bodice and upper flounce of green taffeta, set over silver lace

Frock No. 103251. Sizes 16 and 18 years; 34 and 36 inches bust measure. A wide one-piece frock is equally effective in serge or linen.

Waist No. 102837; skirt No. 102838. Sizes 14, 16, and 18 years. For a simple house dress of crêpe, trimmed with narrow ribbon

Frock No. 103243. Sizes 16 and 18 years; 34 and 36 inches bust measure. Above is a one-piece frock for serge or linen, smartly gored

Waist No. 103275; skirt No. 103276. Sizes 16 and 18 years; 34 and 36 inches bust measure. The bodice and overdress in this pretty frock are Nattier blue taffeta over tulle

No. 103274
Sizes 6 and 8 years. A play frock such as this may be developed in either tub materials for summer wear or in warm serge

No. 103273
Sizes 1 and 2 years. In the simplest fashion of making, play rompers are cut in one piece and buttoned on the tiny shoulder

No. 103092
Sizes 2 to 6 years. Long seams are eliminated when the frock is cut in one piece, and hand-smocking is simple trimming indeed

No. 103073
Sizes 2 to 6 years. A frock to play in is cut with the fold of the goods in front and opens there, with smocking on each side

No. 103269
Sizes 10 and 12 years. Practical for school is this suit with a separate coat and skirt, both of which are smartly flared

TRANSLATING THE SPRING FASHIONS INTO SMART CLOTHES FOR VERY SMALL CHILDREN IS A TASK SET THE YEAR ROUND

No. 102536
Six garments, which are included in one pattern, compose an infant's layette, which may be as simple or as much elaborated as one will; price, 50 cents

The patterns illustrated on this page in sizes given under each illustration, are priced at 50 cents each. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. If more convenient, Vogue patterns may be bought at 149 Tremont Street, Boston, Mass.; Room 304, Empire Bldg., Thirteenth and Walnut Streets, Philadelphia, Pa.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; and Rolls House, Breams Bldg., London, E. C., England

No. 103266
Sizes 6 to 10 years. Pictured above is a coat equipped with cape and flare to meet the foremost demands of the spring fashions

No. 103074
Sizes 4 to 8 years. A one-piece smocked frock, with the fold of the goods in back, is opened there. The neck is square-cut

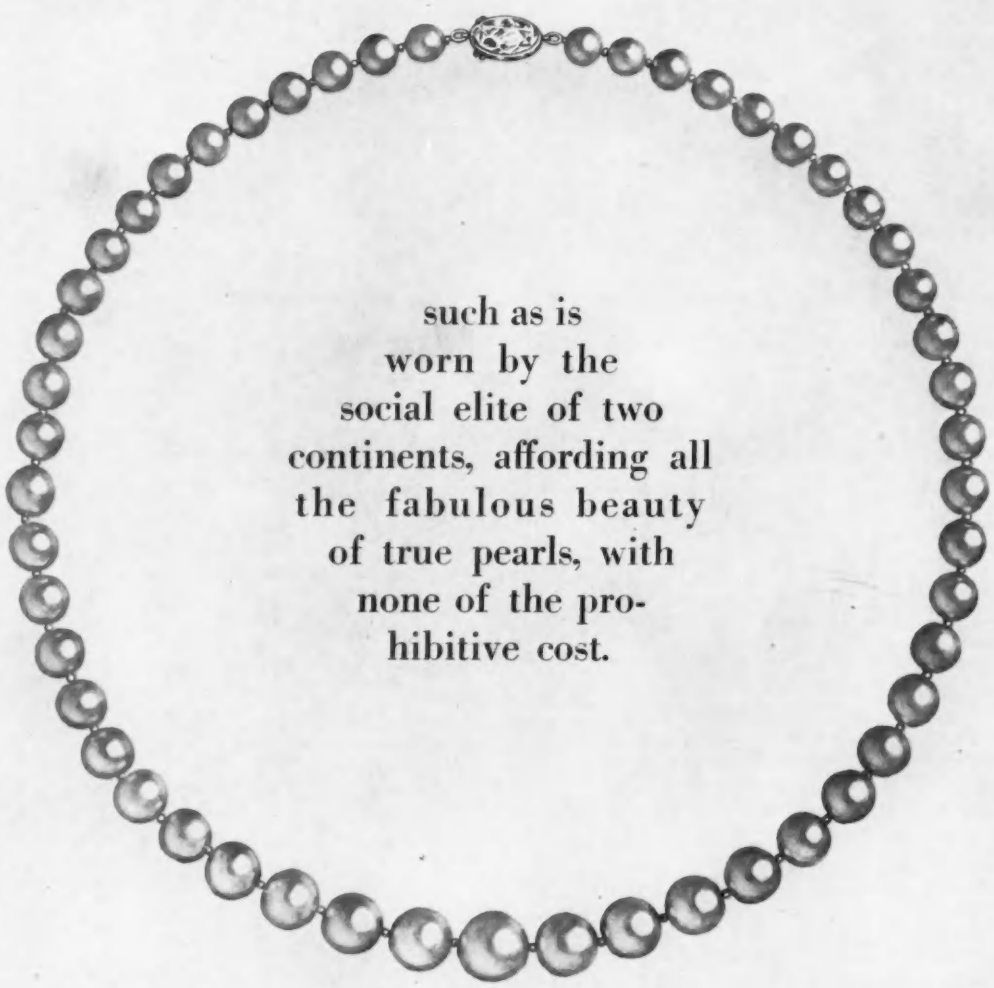
No. 103300
Sizes 6 to 10 years. A smocked play frock is cut in one piece and has but one seam, that at the middle of the back breadth

No. 103067
Sizes 6 to 12 years. This frock has belts cut in one with the front and back panels, which makes an effective trimming

No. 103117
Sizes 6 to 12 years. A loose checked top-coat may very effectively have its collar, patch pockets, and buttons of plain material

Photo Facsimile of a

Tecla Pearl Necklace



Tecla Pearls are such perfect duplicates of sea pearls that one cannot tell them apart nor distinguish between them when together — they blend in a harmony of radiance and none but the most expert eye can tell one from the other.

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Combination of Cream, plain and embroidered Net, trimmed with Satin Ribbon. $35.00

James McCutcheon & Co. direct attention to their attractive showing of recently Imported gowns as well as Domestic reproductions in many new fabrics and models for Misses and Women—Afternoon, Evening and Street Frocks, Coats, Suits, Blouses and Sport Apparel, for early Spring or Southern wear.

Linen Dresses in many attractive models, $12.50, 18.50 to 42.50

Dresses of Imported Cotton Voile, embroidered and plain Nets, Novelty Georgette Crepes and hand embroidered Lingerie, $25.00, 39.50 to 79.50.

Tailored Coat Suits of Cotton Gabardine. Linen in plain and hand embroidered styles, Cheviots and Golfine, $18.50, 25.00 to 135.00.

Afternoon and Street Dresses in distinctive new models, and the many exclusive new materials, $32.50, 45.00, to 89.50.

New Spring Suits—A beautiful showing of smart models in Wool, Silk, Satin, Taffeta, Tussah, Silk Poplin, Gabardine, Suede Cloth, Silk and Wool-Knit Jersey Cloth, Novelty Check and Plaids, $32.50, 45.00 to 79.50.

Coats—Smart Street, Afternoon and Sport Coats, in the high colored Vicuna, Wool de Laine, Knit Cloths. Striped, Checked and Plaid Sport Coats. Cheviots and Tweeds smartly trimmed with Suede and Leather, $23.50, 39.50 and 55.00.

Blouses

Worthy of special note are the many new combinations of Linen and Pique, Organdie, Voile, Dimity, Georgette, Satin de luxe, Men's Wear Crepe, Will-o'-the-Wisp and Armure Rousseau Silks, $3.75, 5.75, to 12.00.

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34th & 33d Streets, N. Y.

Reg. Trade Mark

SEEN *in the* SHOPS

(*Continued from page 73*)

provides a charming note of color; it is made of rose colored satin to which are applied rows of ribbon of varying tone. The lower ribbon is a deep purple, the two middle ones are rose color, and the top ribbon is a dark blue.

In the afternoon frock at the bottom of page 73, the second from the left, the combination of materials is quite unusual. Wide brown moire ribbon alternates with tucked brown Georgette crêpe to form the pretty skirt, which is spread out in the sketch, but may be allowed to fall so that the Georgette crêpe is barely visible between the ends of the wide moire ribbon. The bodice is almost entirely of Georgette crêpe and is very delicately embroidered with conventional motifs in gold thread. A bit of white crêpe folds across the opening at the neck, and the collar is of the brown moire ribbon ending in two deep narrow points in back. The same model may be had in white, Copenhagen blue, navy blue, black, gray, and a new color called graphite.

FOR INFORMAL EVENING WEAR

A frock which may serve for afternoon wear or for informal evening use in the spring is the very attractive Georgette crêpe gown shown in the middle of page 73. The skirt, a very simple and softly shirred model, is made up over a cloth of silver drop-skirt. It is simply trimmed with two bands of a new satin, which has almost a zibeline surface and is known as a Georgette satin. The gracefully hung bodice is of unusual cut and is made on a perfectly straight line, so that if the arms are extended the edge of the bodice which hangs over the girdle is in a straight line with the under portion of the sleeves. A most attractive underbodice of silver lace with shoulder straps of silver ribbon shows beneath the Georgette crêpe. A square sailor collar of Georgette satin crosses the back and seems held in place over the shoulders by silver balls. This dress is very fetching in a new color known as "raspberry ice," and in white.

One of the newest things in neckwear for the season is the embroidered waistcoat of white French organdy shown at the bottom of page 72. This is excellent for wear with a one-piece serge dress or a tailored suit. With this waistcoat is shown a rough straw turban trimmed with a self color velvet bow. It comes in black and in colors, and it is particularly effective in bright tones.

A girl's shoe of dull calf, with a neutral buckskin top, is made on an English last; $6

A gunmetal boot with top of gray buckskin, and cut, as are men's shoes, on an English last; $7

A dark brown sports boot, masculine in type, has an extension sole and an unusually high arch; $5

White satin with white Georgette crêpe composes the chemisette shown at the top of page 73, at the extreme left. It fastens with tiny steel buttons, just where the opening in front shows the inset of Georgette crêpe.

For the woman to whom high collars are becoming, a new one is shown at the top of page 73, in the middle. It is of black or blue taffeta ribbon edged with white. The high upstanding ruffles are of white picot-edged net.

A pleasing raspberry color which has made its appearance in neckwear is shown in a small batiste chemisette at the top of page 73, at the right. This color has already become very popular under the name of "raspberry ice," which exactly describes it. The chemisette is corded with cordings of batiste of the same color and finished with crochet buttons of the same shade.

A rolling sailor of peanut straw is shown with this chemisette. It rolls higher in the back than in the front and its only trimming is a gay butterfly embroidered in chenille.

A SHOE FOR THE EXACTING AGE

Recognizing that shoes made on a woman's last were not altogether suitable for young girls of from 14 to 18 years and, furthermore, that they did not please this exacting age, a smart bootmaker has developed this season a particular type of shoes designed for girls. The heels of these shoes are only moderately high, running from 1⅛ to 1½ inches.

The boot shown at the top of this page has a wide toe and, also, the straight English last. The black calf vamp has a pin point perforation, and the top is a neutral tone buckskin, seven inches high and with blind eyelets. The heel in this case is 1¼ inches in height.

The model shown in the middle of this page is a gunmetal boot, cut on a long English last similar to that used for men's shoes. It has a perforated vamp and a dull gray buckskin top with blind eyelets. The heel on this boot is 1⅛ inches in height.

The boot shown lowest on this page is of an outdoor sports type. It is a very dark brown calf boot of mannish type and has the blucher cut, a heavy sole, and a particularly high arch for a sports shoe. The heel is 1½ inches high.

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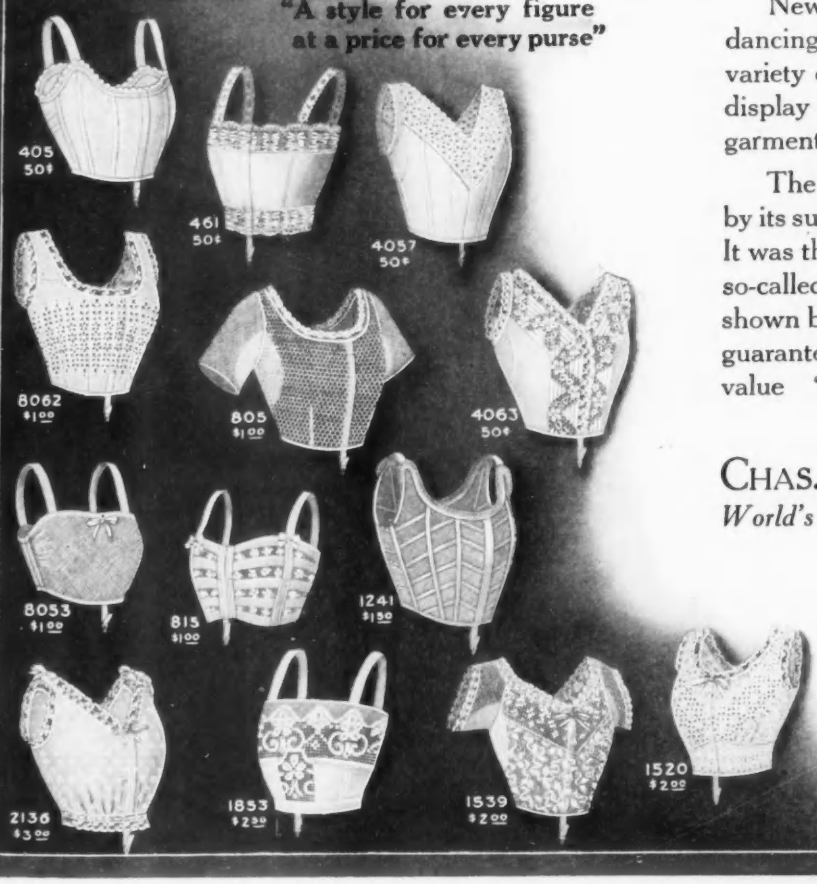
when you have discarded the old-fashioned corset-cover and selected in its place a "debb-e-voice" suited to your particular type of figure, whether slender, medium, full, short or long—a DeBevoise that gives you correct support and stylish contour from shoulder to waist and that fits YOU perfectly—affording you, in conjunction with a good corset, the only proper foundation for fashionable gowning this Spring.

Wear a DeBevoise and see what a difference it makes in your appearance, your comfort and your health.

DeBevoise

"Quality-Plus" Brassieres

"A style for every figure at a price for every purse"



New Spring styles of the DeBevoise for skating, dancing, décolleté and street wear, in a fascinating variety of dainty materials and trimmings, are now on display at good stores everywhere. 50c to $5.00 the garment.

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NEW YORK

BRANCH AT CHICAGO
THE BLACKSTONE

WHAT THEY READ

WHATEVER French and German authors may be doing, the English men of letters have been inspired to little of importance by the titanic conflict that now makes Europe a human shambles. Kipling has written one poem on the subject in which some of the lines echo his old power. Rupert Brooke, a victim of the war, did a few things in verse under patriotic inspiration that show him at his best. On this side of the water Richard Harding Davis wrote a genuinely vivid account of the German advance through Belgium and a few stories of war scenes decidedly inferior to his elder best. Mrs. Wharton has given impressions of Paris in the early stages of the war, and of course done her work well. May Sinclair has told her impressions of the front. Arnold Bennett has contributed his impressions of trenches and ruined cities on the western front, apparently having gone "over there" at the request of a syndicate of periodicals. It must be said for Mr. Bennett that his letters read better than like letters by Rudyard Kipling, though of the two the latter should have dealt the more effectively with military matters. The war will have to be well over, no doubt, before it will find its way into permanent literature. Our own Civil War has produced surprisingly little of literary value. Lowell's "Commemoration Ode" is perhaps his best poem, and some of Whitman's finest things are upon themes of the time; the best of these will probably outlast everything else called forth by the war, except Lincoln's Gettysburg address and his inaugural speeches. Daudet in his "Contes du Lundi" gave some exquisite sketches of 1870, far beyond aught that our men of letters who write in English are likely to produce upon any phase of the present vast conflict.

OVER THERE: WAR SCENES ON THE WESTERN FRONT, by ARNOLD BENNETT, embodies the author's impressions of Paris, Rheims, Arras, Ypres, and the French and English trenches, as he communicated such impressions in weekly letters to an American periodical. Mr. Bennett always writes cleverly, with marks of quick observation, sometimes with marks of deep penetration. This time it was the surfaces and the shallows rather than the depths that he sought to display to his readers. Paris and he are old friends, and his opening chapter in that city is interesting and characteristic. His visits to the trenches, French and English, gave him an opportunity to show us how fine are the French troops, from private to general officer, how gravely fit the English for the work in hand. The ruin wrought at Rheims, at Arras, and at Ypres calls forth the author's bitterness toward the Germans. He holds, no doubt, that esthetic indifference and ignorance and mere brutality led the invader to what he believes has been the useless destruction of beautiful structures. Walter Hale furnishes drawings of the Rheims Cathedral and other ecclesiastical ruins, together with the lovely Cloth Hall at Ypres and the Hotel de Ville at Arras. Between author and illustrator one gets a lively impression of the scenes described. (New York: George H. Doran Company, $1.25 net.)

WAR LETTERS OF AN AMERICAN, by MARIE VAN VORST, is a volume in which the well-known novelist tells of what she did and heard and saw in Paris and London from the middle of July, 1914, through many, many subsequent months of the present European conflict. She includes also letters from this side of the world to friends in Europe, for she returned to America after her arduous days on the other side and went abroad not long after the *Lusitania* horror. Miss Van Vorst seems to have had a strange premonition of the impending war by the middle of July, 1914, and shortly afterward she abandoned her intention to visit Italy. While yet the fate of Paris hung in the balance she went to England, and her letters thence tell of the English preparation for the fray.

Miss Van Vorst is no neutral. Her entire sympathies are with the Allies, and she tells some hideous stories learned almost at first hand of German atrocities in Belgium and France. Later she returned to Paris and eventually found for herself useful activities as a trained nurse in Mrs. Vanderbilt's hospital. Her stories of hospital scenes are sometimes a little too realistically terrible. Something in the feminine makeup seems to require that details like these shall be piteously narrated, whereas a man would pass over the incident with a general expression not too revealing. In spite of these painful stories the letters recording Miss Van Vorst's hospital work are decidedly the most important and interesting of the volume. She pays a very warm tribute to the devotion of Mrs. Vanderbilt. Much as Miss Van Vorst admires English character, she, like the rest of us, is deeply moved by the charm and heroism of the French people.

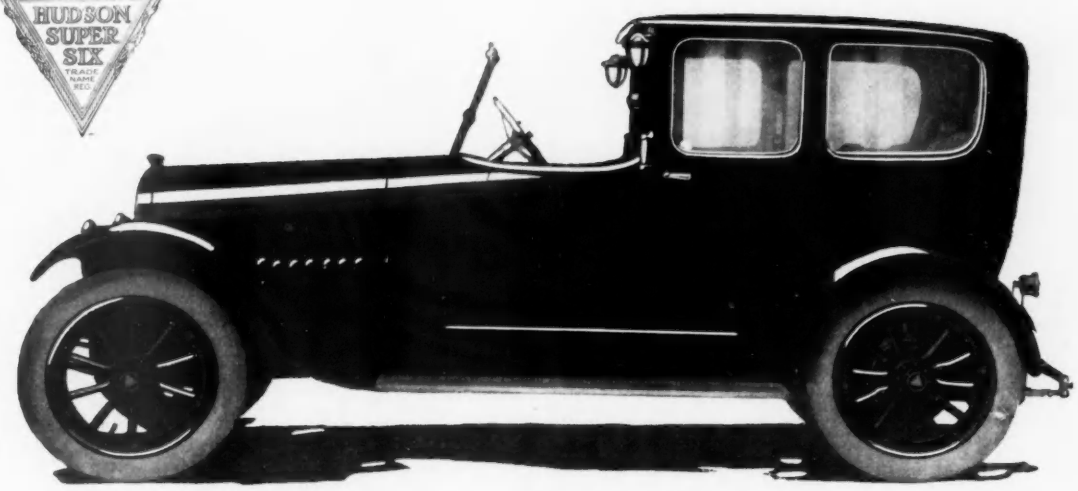
The author's volume is one of many documents in which we of the English-speaking people endeavor to correct popular injustice of both British and American opinion touching that glorious nation. Some things in this book might wisely, perhaps, have been omitted, since they have no very intimate relation to the war, but it bristles with interesting incident and anecdote, and all that concerns the French character must be recognized as peculiarly valuable. (New York: John Lane Company, $1.50 net.)

PARIS REBORN: A STUDY IN CIVIC PSYCHOLOGY, by HERBERT ADAMS GIBBONS, gives us in book form the diary of Professor Gibbons, formerly of Robert College, Constantinople, during his stay in the French capital through the early weeks of the great war. The author also reprints some of his newspaper letters written at that time. Professor Roberts had the advantage of a newspaper training, an historian's education, and an old familiarity with Paris. What he endeavors to convey in his diary is not his revised judgment to-day of what he saw, heard, and felt, but what Philosopher Bergson might call a cross-section from day to day of his fleeting impressions and emotions as Paris displayed itself to him under the influences of the time.

The historian of the facts in the case would no doubt have to correct some notions and conclusions as they find expression in this running narrative, but the narrative itself, however it might need modification in the final summing-up of that period, is highly valuable and vastly entertaining as an intelligent and sympathetic observer's impressions of Paris at the moment of general mobilization, throughout the days when the German hosts hovered almost within striking distance, at the turning-back of the spiked helmets in the battle of the Marne, and in the subsequent weeks up to Christmas, 1914. Thus we have the French capital and its inhabitants, native and foreign, as they appeared at three or four stages of the five months between the opening of the war and the new year.

As is proper in a diary, Professor Gibbons writes without obvious effort, in a simple, lively, often humorous style, the livelier for the frequent use of the historical present instead of the past tense.

(*Continued on page 92*)



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One of the Six Luxurious Bodies on the Hudson Super-Six

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To Match an Epoch-Making Car

THIS is the situation that confronted us last fall. We had in the Super-Six—a Hudson invention—the finest motor in the world. It was nearly twice better than Sixes that had been. It excelled all Eights and Twelves. In official tests, the costliest cars had been outrivaled by it.

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That fact required luxurious bodies, pleasing to artistic tastes. And every style that fine-car buyers wanted.

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We called in master craftsmen in the body-building art, and withdrew all limits on expense. That is something rarely done, even in the costliest cars.

The result is, new degrees in beauty, finish, luxury and art. Every detail will delight you. And the evident extravagance makes our prices seem impossible.

Many people who will buy these bodies have paid twice their price for less.

This year we double our production to meet the Super-Six demand. And all we save by doubling has gone into these new bodies. We urge you to see the result.

SIX NEW STYLES

One is a new-type Roadster.

One is a Phaeton, seating seven, with a double cowl to divide the car into two complete compartments.

Those open models sell for $1375.

The Cabriolet is a fine Coupe, which changes to an open Roadster.

The Touring Sedan is a luxurious seven-seated closed car, with inside drive. When you drop the windows it becomes a Touring Car with unobstructed view.

Those two all-season models have won immense popularity.

The Limousine and the Town Car are the handsomest closed cars you will see.

All have the Super-Six motor. This marvel motor delivers 76 horse-power. That is 80 per cent more than any former motor in this size.

All this extra efficiency comes through ending vibration. There was never such a smooth-running motor. Never have you known such luxury of motion. And, because of this power, there is almost no gear-shifting. The car operates without jerks.

So in these luxurious bodies you will get the finest motor in the world. See the new creations at your local Hudson showroom.

HUDSON MOTOR CAR COMPANY, Detroit, Michigan.

L. P. Hollander & Co.

Established 1848

Have carefully prepared their new collection of

Spring Millinery

which is now being displayed on their ground floor

Models specially designed for Southern wear are featured

FIFTH AVE. AT 46th STREET
NEW YORK

Courtesy of Frederick A. Stokes Company

Beneath this cover in the volume of verse by Alfred Noyes are collected "The Lord of Misrule and Other Poems," which are rich, as all this poet's work is rich, in imagination and fancy

WHAT THEY READ

(*Continued from page 90*)

He found beneath the froth that amuses and sometimes disgusts one in the Parisian a solid substance of purity, industry, and idealism, which came out in the hour of trial, when nobody knew how soon the German bombs might be falling into the city. A rare opportunity was that of Professor Gibbons's, and he had the wisdom, taste, skill, and perception to improve it to the full. The illustrations by Lester H. Hornby are drawings of much merit and interest. (New York: The Century Co., $2 net.)

THE LUSITANIA'S LAST VOYAGE, by CHARLES E. LAURIAT, JR., contains two narratives of the hideous disaster brought about by a German submarine on May 7, 1915, a transcript of the official finding by the British official investigation, and some comments upon the affair by the German press. By far the best part of Mr. Lauriat's little book is that embodied in his letter home, written almost immediately after the disaster, and written with the liveliest impression of the terrific scenes through which he had passed. Mr. Lauriat relates his own heroic part in the disaster with a sort of careless modesty. He avoids also dwelling upon the most painful details of the affair, and gives generous credit to such of his fellow passengers as lent aid.

The writer's testimony to the cool self-control of several women is interesting and significant. In his letter home and elsewhere Mr. Lauriat severely criticizes the officers of the vessel for their conduct at the time of the disaster. Mr. Lauriat's consecutive narrative adds little to what is contained in his letter, but the latter is so live and fascinating a narrative that one is eager to read whatever he has to say. The comments quoted from the German papers are of the more moderate kind, but they boldly justify the murderous conduct of the submarine. By way of preface Mr. Lauriat quotes some verses by William Lloyd Garrison, Jr., originally published in a newspaper of Boston. (Boston: Houghton Mifflin Company, $1 net.)

IN VERSE

THE LORD OF MISRULE, AND OTHER POEMS, by ALFRED NOYES, takes its title from a poem based upon a curious old English custom which has strongly taken the poet's fancy, though the poem is by no means the longest or the best number in the volume. Mr. Noyes's best things, indeed, are apt to be his shortest, for in these he often attains highly imaginative effects, while in his longer things facility of versification betrays him too often into riotous fancy and musical excess. "The Old Grey Squirrel" is uncommonly fresh and good. "The Great Northern Road" celebrates English highwaymen, favorites with Mr. Noyes. "A Knight of Old Japan" has the touch of parable, while "Beyond Death" is singularly rich in decorative fancy. "The Strange Guest" is a bit of clever broidery likely to please many readers, though inferior to some other poems in the book that will be less popular. "On the Embankment" is a powerful dramatic poem, and again one to be popular, though again not one of the best. "The Death of a Great Man" puts into excellent verse ideas that must have occurred to many. "The Wagon" is one of the most imaginative poems in the volume, though its recurrent phrase, one of the best in the book, "the hot creak of leather," strongly resembles a phrase in one of René Bazin's short stories. "Values" is another of the strongly imaginative bits. Several of the war poems are impressive, though none is great. Perhaps the best is "Thrice-Armed," which takes title from one of Shakespeare's noblest lines. Mr. Spencer Baird Nichols's frontispiece in color is a rich illustration fitting well with the strong fancies of the text. (New York: Frederick A. Stokes Company, $1.60 net.)

THE GENTLEST GIANT (AND OTHER PLEASANT PERSONS), by ANNA BIRD STEWART, must be accepted as a genuinely new thing in verses for children, and

(*Continued on page 94*)

ON January 1st, 1916 the Wholesale Hosiery and Underwear business of LORD & TAYLOR was purchased by

Emery-Beers Company,
Inc.

who now become sole owners and wholesale distributors of

"Onyx"

ONYX
Reg. U.S. Pat. Office

Hosiery

and will continue the business in the same manner as before—the organization remaining intact and under the guidance of the men who founded the business.

We invite a continuance of the patronage which the public has so freely given us, with a full knowledge that we are answerable to them in upholding and maintaining the enviable reputation "ONYX" Hosiery has won.

We propose to have the "ONYX" trade mark merit your unstinted approval; to keep faith with you; to create an implicit belief in the honesty of every claim made in our advertisements of "ONYX" Hose, and to have every pair of "ONYX" Hose represent the limit of possibilities your conception of good hosiery demands.

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Successors to the wholesale business of

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SILKENFIEL

The New Fabric for Spring

The photograph below illustrates the extreme adaptability of the wondrous new fabric —Silverbloom Silkenfiel.

Silverbloom Silkenfiel is sure to give absolute satisfaction because its colors are fast, its wearing qualities are guaranteed, while its natural springiness makes it an ideal fabric for the present fashions.

Silverbloom Silkenfiel comes in a comprehensive line of variant colors and patterns, including the popular awning stripe, and is particularly suitable for tailor-made dresses, sport coats, sport skirts, children's garments, etc.

Lesher Whitman Co.
Sole Manufacturers
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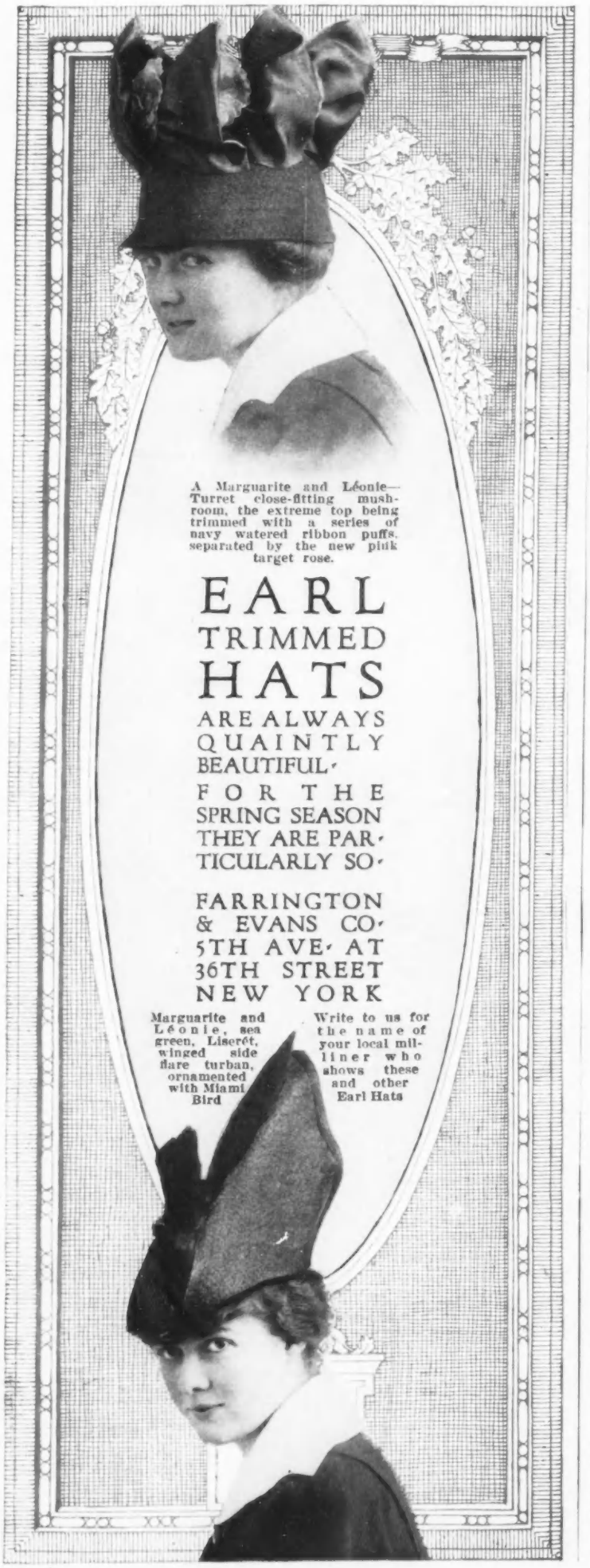
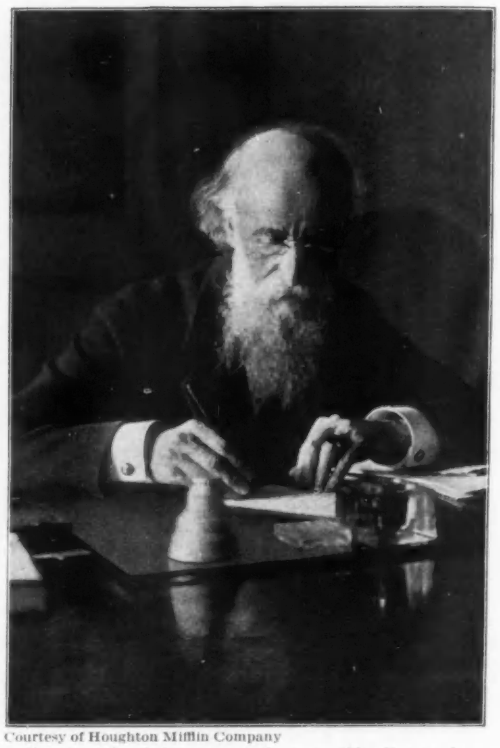


WHAT THEY READ

(Continued from page 92)

an altogether charming volume in form, illustration, and decoration. Here are nearly one hundred and fifty large white pages, each bearing in clear, big, black type children's verses fertile in fancy, agreeable in humor, sympathetic with childhood, and pleasant in music. The author has escaped the influence of Lewis Carroll, who has been so industriously or unconsciously imitated by writers for children throughout the last four decades; and if the influence of "A Child's Garden of Verses" sometimes seems rather strong, the imitation is never slavish, and the fancies are fresh. Indeed, Miss Stewart has succeeded remarkably, and with little thanks to any predecessor, in making verses that will appeal to children without boring grownfolk. As to the illustrations by Dugald Stewart Walker, in spite of the illustrator's two Christian names, they do not smack of Scottish philosophy, but are distinguished by an irresponsible humor that is most agreeable, as well as by the skill of a practised draftsman. The delicate coloring is also most agreeable. Finally, the binding in pale blue boards, slightly mottled to suggest a clear wintry sky, is appropriate and charming. (New York: The Wayne Publishing Company, Inc., $1 net.)



Courtesy of Houghton Mifflin Company

In the "Reminiscences of Lyman Abbott" are the memories of eighty years as they touch upon great events, political, historical, and social, and great people, the associates and friends of a great man

REMINISCENCES OF LYMAN ABBOTT

REMINISCENCES OF LYMAN ABBOTT gives us in a handsome royal octavo volume the autobiographist's memories of eighty years. The Abbotts were New Englanders of the earliest stock, and Lyman Abbott was born in Boston, though he hardly lived there at any time for a consecutive year. Maine, the middle west, the southwest, and New York, city and state, have been his chief places of residence. He has been editor, parson, reformer, author, and government employee. The Civil War and the preceding sharp antislavery movement found his heart and pen on the right side of the vast controversy. When the war was barely over he was actively engaged for a time in aiding the freedmen to find themselves in the general reconstruction movement. He owns now that the immediate enfranchisement of the negroes so that they and their handful of white leaders from the north ruled for a time the south and the former masters was a grave mistake, and a great wrong to both races. Mr. Abbott's memoirs shine with distinguished names,—Lincoln, Beecher, whom he succeeded in Plymouth Church pulpit, four or five presidents after the Civil War, and, of course, Mr. Roosevelt. Domestic glimpses of the author's father, his uncles, and his wife and immediate family are full of interest, as are the family portraits that go to illustrate the book. When a man of the wide capacities and broad judgment of Lyman Abbott gives to the world his recollections, recollections that must of necessity touch great people and great events very closely, it is always matter well worth reading. And besides that fact, very many not known to fame have had the honor of knowing Mr. Abbott, and all these will read his reminiscences with peculiar delight. Mr. Abbott preserves in old age the admirably clear and direct style that was one of his early distinctions. (Boston: Houghton Mifflin Company, $3.50 net.)

A BIT OF HUMOR

MORE JONATHAN PAPERS, by ELISABETH WOODBRIDGE, is a title that serves to recall the fashion in which a very little girl distinguished her two sisters, one from the other. The elder she called "Daughter," because thus was she called by the mother, and the next, for obvious and logical reasons, she called "More Daughter." The original "Jonathan Papers," now three years old, received the instant approval of the judicious, and the "More Jonathan Papers" will appeal equally to all such as admired their predecessors and retain the judicial character. One is often tempted to say that if American men were as clever and discriminating as American women, were as subtle of wit and as sensitive to style, we might at no distant day have a masculine native literature untainted by imitation of Europe—robust, refined, original, and significant. Certainly the men who purvey humorous literature to their fellow Americans need to learn the lessons that seem to come natural to the best of our women writers. These "More Jonathan Papers" are distinguished for the slyest and most delicious humor, the livest descriptive bits, the closest and most telling observation, the nicest sense for the significance and force of words. On the surface these papers are just a clever woman's recollections of a city couple's life on a farm in Connecticut, but beneath the surface they are keen and kindly little critiques upon human relations, together with bits about gardening, appreciative impressions of bird, beast, and field, and a filling of irresponsible and altogether delightful matter, related and unrelated. This truly is a book to be thankful for. (Boston: Houghton, Mifflin Company, $1.25 net.)

Afternoon gown of Chiffon, taffeta with White Chiffon Collar and Cuffs, trimmed with Gold. Bias Fold Skirt with edges hemstitched. Colors Black, Navy, Reseda, Rose, Dove, Grey, Danish Blue. $18.75

The Mitchell Trio

Afternoon dress of Georgette and Chiffon Taffeta combined. Bishop sleeves of Georgette. Fichu cape effect of Georgette edged with taffeta. Hand embroidered motif on waist front, with silver ornaments at neck. Smart draped skirt—Colors, Black, Navy, Reseda, Rose, Pearl, Grey, Evergreen.

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These models from the extensive new Spring line of Mitchell Dresses indicate the nice discrimination in style, design and fabrics characterizing all Mitchell creations.

The high quality of textiles and workmanship in Mitchell Dresses can be appreciated only upon inspection.

Mitchell Dresses are sold by better merchants in nearly every city. A post card to us will bring you their names.

Novel stripes in taffeta of various color combinations. Vestee and skirt facings in contrasting colors. Cuffs and collar of White Chiffon. Full Breton skirt. Steel buttons and buckle complete, the smart effect.

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The enthusiastic welcome with which SAN-TOX has been received has taxed the capacity of its laboratories to their utmost. Upwards of 125 toilet articles and pharmaceuticals trade-named SAN-TOX, combined with the best druggist in each locality, form a public service so bed-rock in excellence, quality and price, that nothing is left undone—nothing can be added or desired.

San-Tox

The Public Service Line

That a druggist has been selected to handle SAN-TOX is in itself proof of his integrity. He thoroughly investigated the entire line and his rigid investigation proved to his satisfaction that every item will substantiate his personal guarantee. Your SAN-TOX druggist will refund the purchase price of any SAN-TOX item that is not perfectly satisfactory. You will know his store by the sign of the Nurse in his window.

THE DE PREE CHEMICAL CO.
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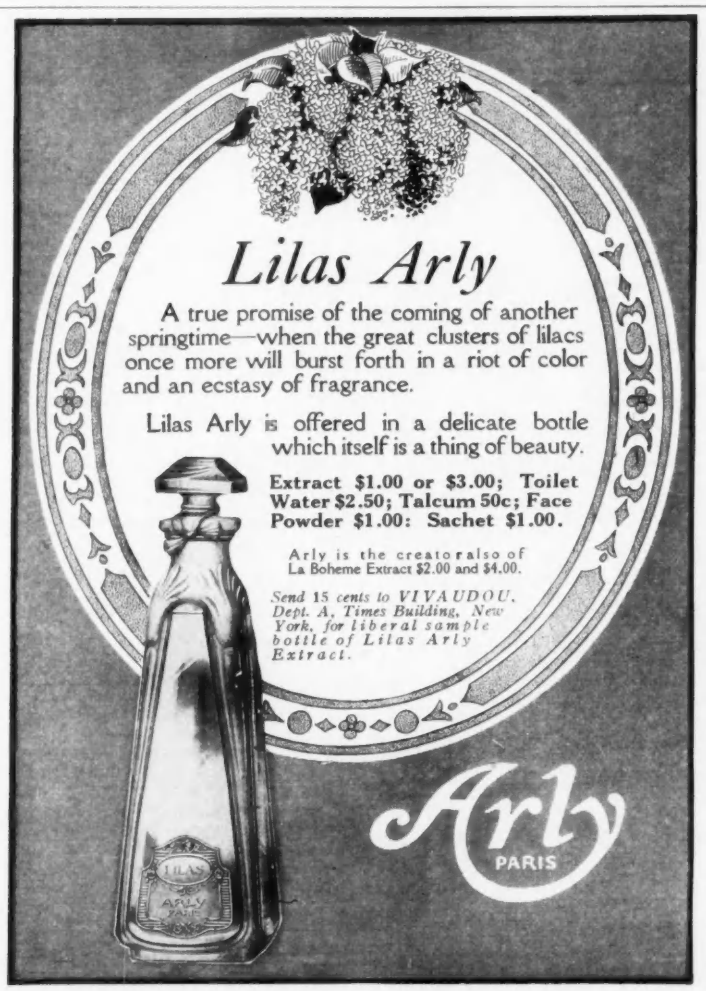

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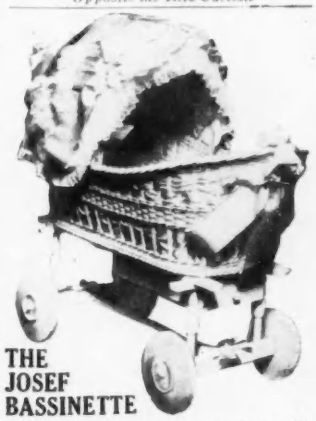
THE CHILDREN'S SHOP

Hand-made Apparel for Infants up to 4 — **Nursery Furniture, Nursery Furnishings**

No. 8 East 46th St., New York
Opposite the Ritz-Carlton



THE JOSEF BASSINETTE

Features:—A Detachable Basket, with handle; mounted on double-strong support with wardrobe drawer. Dutch Wheels, white enameled. Daintily trimmed with silk, silk ribbons, point d'esprit, Val. laces. Reversible hood. In any color. Regularly $37.50—
Special for one month only ***$35.00***

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Special attention given to mail orders
Nursery Furniture Catalog sent on request

Other Equally Effective Bassinettes, trimmed, $25.00 up.

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Spring Models
Children's Apparel
ON DISPLAY

Weingarten & Jenks Inc.

TAILLEURS MANTEAUX
ROBES FOURREURES

We take pleasure in announcing that we have secured the services of

MR. L. HELLEN

One of the most prominent of Fifth Avenue fitters

OUR SPRING DISPLAY OF PARISIAN AND ORIGINAL MODELS IS UNSURPASSED

467 Fifth Avenue
New York City

PLACE VENDÔME, CENTER *of* FASHIONS

(*Continued from page 48*)

some of the smartest models of women's dress are created by the Maison Chéruit.

The Hôtel Bristol of modern times, at Numbers 3 and 5, where an occasional monarch is sometimes sheltered, also belonged to the clever Law. Later, Number 5 was sold to the lovely Madame de Parabère, lady-in-waiting to the Duchess de Bourgogne, favorite of the Regent Philippe d'Orleans, and known at the court of France as "*La Sultane-Reine*." She seems to have had a decided predilection for the place des Conquêtes, for later she spent ten years at Number 22. At Number 6, where the Hôtel du Rhin stands to-day, the amazing Madame Tallien held her court under the reign of the Emperor Napoleon. Her pseudonyms were legion, and her Greek draperies and bejeweled, besandaled toes were admired and copied by all the ladies at the court of the hapless Josephine. "Prince-President" Louis Bonaparte stopped at the Hôtel du Rhin before taking possession of the Elysée Palace.

MODES IN HISTORIC SETTING

The Maison Beer now flaunts its chiffons and parades its creations in a house built by the famous Mansard and ceded by the great architect to his daughter and her husband. Premet's establishment also stands upon an historic spot, and at Number 24 the Maison Dœuillet adds distinction to a hotel otherwise famous for having sheltered important personages in the past.

Danton, while at the height of his political career, lived at Number 2, and Chopin, reaching the end of his melancholy existence, died at Number 12.

A precedent seems to have been established in the case of the site of the Hôtel Ritz, for from the day that the land was first surveyed for building purposes, only aristocratic tenants have been tolerated. The property belonged to the Duchess Antoine Charles de Gramont in the early part of the eighteenth century, and was let to the Duke de Lauzun, afterwards to the Prince d'Andorre, a Neapolitan ambassador. The Royal Treasury stored its vast wealth on the premises in 1788, and at the beginning of the nineteenth century, the d'Escayrac-Lauture family took up its abode in the substantial old *hôtel*. To-day, the Hôtel Ritz follows the established precedent and entertains none but the aristocratic nomads of the world.

The list of distinguished inhabitants of the place des Conquêtes is endless. In 1778 Friedrich-Anton Mesmer exposed his magic basin and aired his novel theories about mesmerism in the house at Number 16. The edifice at Number 17 is the oldest building in the place Vendôme, having been built in 1703. Certain architectural modifications have been made upon two different occasions, but the original *hôtel* remains practically intact. The Mareschal, Duke de Broglie, lived here toward the middle of the eighteenth century, and a few years later the Italian composer, Puccini, was a tenant of the premises.

A few years ago, an ancient bas-relief and two hand-painted signboards of great value and historical significance were discovered on the adjoining properties, Numbers 18 and 20, where the beautiful *hôtel* belonging to Duveen is built. Pinaud, Afternoon Tea, and the Béchoff-David establishment divide the greater part of Numbers 18 and 20 between them.

Royal coaches with outriders, postilions and powdered flunkies, of the picturesque olden time, have given place to shining motors that glide noiselessly over the *pavé du roi*, while sedan chairs have but indirect counterparts in this ultra-mundane era of utility and speed. Yet the place Vendôme, by reason of its peculiar character, will seem always to be more truly the place des Conquêtes. E. G.

AS SEEN *by* HIM

(*Continued from page 48*)

multitude of gallants whose clothes are most immaculate.

There is much eating and much drinking everywhere and by everybody, and, above all, there is the insistence of the band. Everything is beautiful—a gorgeous mise en scène, the last word in luxury, and it is delightful for a while. Even on the European Riviera one may not have the same delightful weather as at Palm Beach; the climate is perfection here, and if a cold wind should blow from the east, one's hotel has the latest comforts in heating. However, though I find tangible physical comforts which overshadow those of the Mediterranean, I miss the variety of the life of the Riviera, the types of people who made Monte Carlo and Cannes. Of course, also, the scenery of the Mediterranean is bolder and more picturesque than that of Palm Beach, and from any place on the Riviera the escape to Nice or to some city where there were play-houses and operas was easy. Then, of course, there were the gaming tables. On the Riviera one gambled with a certain abandon which was intoxicating; in America one can never make gambling anything but a mere commercial transaction, with only the faintest spice to it. However, in spite of its shortcomings, if Palm Beach were only less a New York or a winter Narragansett or an absurd likeness to a Broadway-made musical comedy, I could overlook its not being like Monte Carlo.

At present, I take refuge from ennui in sports. I am to fly and to fish and I am flirting already. In an interval of my morning's flirting to-day, I was the victim of a cruel misunderstanding. I had just received a batch of letters from England and France, and I had also received a letter from New York telling me that the plan of the French relief societies to give to any charitably disposed woman a soldier to adopt was succeeding admirably. I knew that this was the latest fad in England. While I read my mail there was seated on the piazza beside me a portly dowager who is fond of everything British. At the moment, she was industriously knitting on a wide yards-long stretch of yarn. Wishing to be agreeable, and interested in her work, I took one end of this up and pleasantly inquired, "Is this for your Tommy?" I fear that she did not hear me aright and that she mistook the "o" of the Tommy for a "u," and jumped to the conclusion that I was trying to be exceedingly personal and impertinent. With much hauteur she answered, "No, sir, it is for the comfort of a British soldier fighting for his country." I explained myself out of the situation with great loss of dignity. Then, when she was sufficiently mollified, I read to her from the letter which told me of the prevailing fad now among the Englishwomen, each of whom adopts a soldier—a Tommy Atkins—and keeps him supplied with all necessities, besides writing to him and cheering him up generally. The names of these soldiers are given to the women upon application to the relief societies. This charity has also been launched by French people in New York. Naturally my dowager is now mad to adopt one.

START the small travelers on life's journey with the most helpful equipment. A knowledge of the best in music means an uplift all the way.

Begin with the incomparable Steinway. The little ones will form music habits of the highest type which the commonplace can never thereafter satisfy.

The Steinway's superiority costs but little more than the mediocrity of some of the "just as good" makes. Moderate prices and convenient terms are among the Steinway's advantages. Illustrated literature on request.

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STEINWAY HALL
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Subway Express Station at the Door

BERTHA

GOWNS

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THIS NEW HAT—

originated by Rawak, is a decided departure from conventional design.

It is simply an example of the *many* distinctive Rawak models for early Spring.

Ask, at leading establishments, to be shown our variety of Spring fashions.

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PARIS RAWAK LONDON

Watch our Vogue space for newest creations

Just About Everybody

who can afford to be particular buys her switches, curls or transformations at Simonson's.

Why should you be an exception, when you cannot get equal quality elsewhere at any price?

Anyone can have a hairdress just as plentiful as she likes—and, better still, can have more or less, as occassion requires, by using THE TRIPLET SWITCH—a necessity for the new smart styles in hairdress,

The beautiful ARETTA Cluster of Puffs for the crown or back hair,

Or the ARLON—which completely covers straight, thin or discolored hair with a beautiful coiffure of wavy natural hair.

Superior accommodations for Hairdressing, Marcel Waving, Hair Coloring, Shampooing, Facial Massaging, Manicuring, and for imparting to your hair the genuine, permanent "EVERLASTING WAVE", which lasts till new hair grows in. Illustrated De Luxe catalog, "HAIRDRESS BEAUTIFUL", describing our fine hair pieces, sent on receipt of visiting card.

Hair Dressing — **A. Simonson** 506 Fifth Ave., New York — Hair Goods

ON HER DRESSING-TABLE

THE elimination of all useless impedimenta from the boudoir is now noticeable even in the appointments of the dressing-table. It is no longer smart to "clutter up" the dressing-table with meaningless knick-knacks. Simplicity is the key-note of the moment, —a simplicity of well-chosen lines and exquisite quality. "The dressing-table, being the most important piece of furniture in the boudoir, is much like the altar in a chapel," an interesting woman once remarked, "and it is either made or marred by its appointments."

To-day only a few well-chosen toilet accessories are allowed in view. The practical things, made for use alone, are discreetly hidden away in various drawers and cabinets. Thus the beauty of the few toilet appurtenances of exquisite refinement which are visible is the more noticeably evident.

It is no longer smart to burden the dressing-table with a host of toilet accessories. Practical things disappear into drawers and only articles pleasing to the eye and susceptible of pleasing arrangement remain

A dressing-table of which most effective use was made in the boudoir of a woman of discriminating taste was of Chinese Chippendale design, black with panels in rose color painted with figures and flowers in old-gold. The frame of the triple mirror above the dressing-table corresponded in design and finish with the body of the table. Over the top of this table was placed a dull bit of Chinese embroidery in fine gold thread on old-rose silk. A table similar in design and coloring may be had for $150, and a similar embroidery costs $25.

OF ALABASTER GLASS

On each side of the dressing-table described above, stood a tall graceful urn of an alabaster-like glass, wired for electricity and used as a lamp. These urns were made by a celebrated manufacturer of glass, whose skill in obtaining color effects is marvelous. The electricity was cleverly carried through the lamp and suffused the entire urn with a soft amber light which was most pleasing and becoming. Lamps of this design may be had for $50 each.

Alabaster jars, beautiful in themselves and suggesting the old Roman urns seen in the pictures of the patrician women at their toilet, were used for powder. Such jars are priced at $7. Smaller jars of alabaster, which had an inner receptacle of china or glass, were used for the unlovely but invaluable little jars of cold cream. Jars of this design may be had at prices varying from $1.75 to $6. A dainty little bottle, with top in blue or pink enamel, had the appearance of a small salts bottle, but disclosed, when opened, a stick of solidified perfume of vaguely, delicately sweet odor, which lasts long, as the perfume is imprisoned in wax. These glass bottles, decorated with a little vine picked out in gold and having silver gilt and enamel tops, are among the new requisites for the dressing-table; they are priced at $6 each.

NOVEL THINGS IN BRUSHES

The toilet set of brushes, comb, and similar articles was of silver washed in gold and then lacquered, which prevents the gold from tarnishing and greatly lessens the care of it. A set consisting of brush and comb, two clothes brushes, and a mirror, is priced at $32. An innovation in brushes, which has recently appeared, is a brush which has all the invigorating power of the electric treatment for the hair. This brush has a compact little battery stored in the back of it. It is easy to use, for it is light in weight and the current may easily be turned off and on at will. The brush complete with the battery is $3.95.

Among the unusual boxes for jewelry and other small things upon the dressing-table are two wooden boxes in old-red lacquer, quaint in shape and with a mellow look of age and romance. These boxes give a pleasant note of color; they may be had at $25 each.

WATTEAU FOR THE DRESSING-TABLE

Small French gilt mirrors with bow-knots and leaves of gilt forming the frame and with porcelain backs painted in flowers in Watteau style, are seen not only on the dressing-table but even on drawing-room tables. These little mirrors, 3½ by 2½ inches, with painted porcelain backs are sold at $50 each. Another French vanity hand-glass has a gilt-framed mirror on both sides; this dainty novelty is sold at $55.

Venetian glass jars with clusters of gaily colored flowers to form the covers may be had for $1.75 each, and small bottles in the same ware with little bunches of gay flowers in glass on the tops are $3.50 each. These jars and bottles are among the lovely things for holding creams and powders and lotions or astringents. A new astringent, by the way, is a refreshing jelly, delicately soft and pink, which keeps the skin smooth and the muscles firm. This astringent is $1 a jar.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.

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an exclusive feature of La Camille, makes an irresistible appeal to the woman who values health and perfect physical comfort. It relieves all pressure upon the spinous processes and permits free circulation of air; stylish corseting without discomfort.

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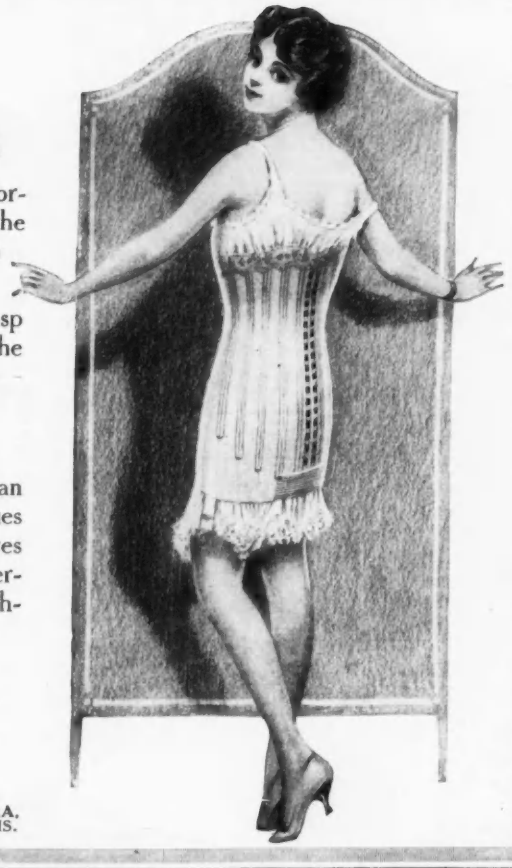

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A World Search for Purity

FROM far-off Araby come the juicy dates, from Smyrna the tender figs—for Lowney's Chocolates.

From Spain the almonds come, from Italy the filberts and pignolias.

From sunny France the crisp, fair-flavored walnuts.

And that's but a beginning!

Vermont is searched for maple—pure from the sap of trees. While, from garden spots scattered over half the world come luscious pineapple and golden orange and other fruits which give Lowney's Chocolates their pure fruit flavors.

For Lowney's search is wide as the world for spices and dainties to make Lowney's Chocolates as pure and delightful as Chocolates can be.

LOWNEY'S CHOCOLATES

60¢ 80¢ $1.00 a pound

NEW: Lowney's Medal of Honor Assorted Chocolates
Ready in February

FOR THE HOSTESS

WHEN the season's entertaining is at its height, every hostess is on the qui vive to serve some delectable new supper or luncheon or dinner, and the supper menu which a noted New York hostess arranged for a carnival night at a prominent supper and dancing club furnishes many clever suggestions. The menu was:

Coupe Bouffonne
Potage de Pierrot
Céleri Amandes Pralinées Olives
Masquerade d'Eperlans
Noisette de Ris de Veau, Tabarin
Pigeonneaux Rôtis
Sala le Enchanteresse
Soft Clams, Ballade
Mignardises
Café Noir

The *coupe bouffonne* might be a grapefruit supreme in glasses, and the *potage de Pierrot*, a cream of chicken soup, with julienne strips of black truffles to carry out the black and white color scheme. The smelts may be masked in a supreme sauce and decorated with truffles and with white of egg cut in fancy shapes for contrast, and a brown sauce may mask the sweetbreads. With the roasted pigeons is served *salade enchanteresse*, which may be of varied composition, but is properly done with peeled white grapes, julienne strips of celery hearts, and dice of preserved pineapple on a bed of lettuce leaves, covered with a delicious dressing of thin mayonnaise with whipped cream, flavored with a little juice from the preserved pineapple. Soft clams, *ballade*, are cousins to soft clams, *poulette*, but there is a dash of sherry in them just to give them character.

Ices? There are none. But of course, if ices may not be omitted, then they should be *coupe dame blanche*. For this, the glasses are filled three quarters full of almond ice cream and in each glass is set a half peach that has been poached in vanilla syrup and has the hollow filled with red Bar-le-Duc currant jam. Then a border of lemon ice is piped around the edges of the peach and the peach itself is covered with whipped cream.

THE EXCEPTIONAL SUPPER

A menu for an exceptionally nice supper never comes amiss, and here is an ideal one for festive occasions:

Tomatoes, Miramar
Consommé Double, Florida
Hearts of Celery Olives Salted Nuts
Lobster Sauté, Neptune
Supreme of Pheasants, St. Hubert
Fried Hominy Gooseberry Jelly
Salade Gourmande
Apricot Sherbet
Assorted Cakes
Bon Bons and Mottoes
Champagne Coffee

The consommé in this menu consists of equal parts of chicken and tomato consommé. The tomatoes, Miramar, are peeled raw tomatoes with a stuffing of anchovies, hard-boiled eggs, stoned olives, and mayonnaise. Caviar sandwiches made with brown bread might be substituted for them. The remainder of the menu is equally simple and is easily prepared without the assistance of a caterer.

Another menu for a supper after the play is:

Suprême de Pamplemousse
Consommé en tasse
Olives Noix Pralinées
Homard, Cendrillon
Ris de Veau Grillé, St. Germain
Salade Opéra
Bombe Pralinée
Petit Fours
Café

For a simple supper the *suprême de pamplemousse*, which is somewhat difficult to make, may be replaced by *mousseline de saumon, timbales de foie gras*, chicken, cheese, or ham soufflée, or any similar light dish. Strained chicken gumbo or *consommé Madrilène* is delicious, and either may be served hot or cold. *Homard, Cendrillon*, may be replaced by lobster à la Newburg or by lobster or chicken, Victoria style.

The grilled sweetbreads are accompanied by little balls of potatoes and carrots sauté in butter until they are tender. These will be much more delectable if served upon a slice of Virginia ham. The *salade opéra* is made from equal parts of julienne strips of breast of chicken, very red cooked tongue, celery, and truffles, dished in little heaps upon lettuce leaves; in the middle of all is a mound of asparagus tips. Tiny gherkins and cock's kidneys surround the true *salade opéra*, which is garnished with a very thin mayonnaise.

AN ELABORATE RECEPTION MENU

For a large afternoon reception, a vastly different menu is required. Below is the menu served recently at a very smart affair in New York, given by a hostess who recently returned to her native land after many years spent abroad. While the menu was in the best of taste, it was not notable for any innovation, for the present day abroad is marked by extreme conventionality in the little entertaining which is done.

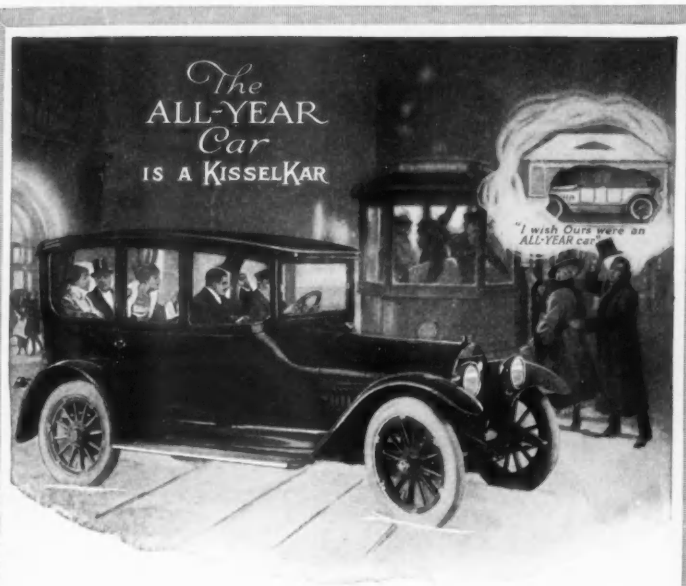
Consommé Armenonville
Croquettes de Ris de Veau
Petits Pois
Jambonneau, Reine-Marie
Mayonnaise de Volaille Salade de Homard
Sandwich de Langue de Bœuf
Sandwich Windsor
Sandwich de Laitue et des Œufs
Ramequin au Foie Gras
Glacés Fantaisies Corbeilles Friandises
Bon Bons

There are so many receptions and suppers where sandwiches are served that a few new sandwich fillings are sure to be a welcomed change from hackneyed combinations. The bread should be one day old and the butter may be sweet or salt as taste demands, though salt butter is perhaps to be preferred for most sandwiches. This butter should be creamed in order that it may be more evenly and smoothly spread.

UNFAMILIAR SANDWICHES

Chicken and chutney sandwiches are quite new. To every half pound of breast of chicken pounded smooth in a mortar or minced are added a tablespoonful of chutney and one and one half tablespoonfuls each of cream and of bechamel sauce, and the mixture is well blended before spreading on slices of buttered bread. Grouse sandwiches, made from cold grouse, should be seasoned with curry paste and chutney, pepper, salt, and the merest dash of ground mace. Favorite sandwiches with clubmen are English sandwiches of cold meat cut in thin slices and laid on a slice of bread which has been spread with a paste made from grated Cheshire cheese, fresh butter, and a little English mustard, and topped with a similar "roof," as Scandinavians call the top of the sandwich—perhaps for the reason that many of their own sandwiches are served with the "roof" off, and are based on only one slice of the bread.

The anchovy sandwiches named after Admiral Nelson are made with a paste of hard-boiled eggs, curry paste, grated Parmesan cheese, and hot seasoning. Aberdeen sandwiches are made from equal parts of cold ham, chicken, and tongue, finely minced and seasoned with curry sauce. Alexandra sandwiches are of cooked ham, tongue, and truffles added to minced cold game.



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Among the visitors at the Battle Creek Sanitarium, you always find people of note. They come from all parts of the world. Among those who come every year are people of title from the great European countries and American Senators, Congressmen, Governors, judges, University professors, great artists, scholars, scientists, operatic and theatrical stars and members of all professions.

People visit the Battle Creek Sanitarium for its baths and to make use of the elaborate scientific equipment for restoring health and up-building strength. The scientific equipment of the Battle Creek Sanitarium is said to be "the most complete in the world."

Two great hotels furnish every modern convenience. Extensive grounds and well-equipped gymnasiums, libraries, laboratories, golf links, tennis courts and athletic fields help make the place attractive for those who wish only to rest and recuperate, while a great modern hospital (well removed from the other buildings) provides every modern facility for the handling of serious and surgical cases.

Battle Creek is admittedly one of the most beautiful cities in the United States and its climate is remarkably healthful. Michigan is said to be "the healthiest state in the Union." It is seldom very hot and rarely very cold.

Nearly forty Physicians and Surgeons, several of them Specialists of world-wide note, make up the Sanitarium staff, which is ably assisted by a large corps of specially trained nurses, dietitians, masseurs and other helpers. You could not possibly find better attendance anywhere.

If you are tired and worn out, this is the place to rest and recuperate rapidly. If you are seriously ill, this is the place to find equipment for quickly ascertaining your condition through thorough scientific diagnosis and then—early restoration to complete health.

Easily reached direct via New York Central and Grand Trunk through lines. Within a night's journey of New York City, less than three hours from Detroit and four hours from Chicago. One of the finest trains in the world leaves Grand Central Station, New York, every afternoon at five o'clock, arriving in Battle Creek the next morning at ten o'clock—just after breakfast. All trains are met by a comfortable limousine from the Sanitarium.

Write to Box 149, Battle Creek Sanitarium, Battle Creek, Mich., for illustrated and descriptive booklet about this greatest of all health resorts. You need not long for Europe and its baths with such an establishment as this within easy reach in your own country.

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In addition to "VELFUR," attractive materials of which new Spring coats are on sale at leading stores are

Campus,
Pinehurst,
Rencontré, and
the ever popular **Waterfall.**

For the store in your city where these garments may be had—write us.

Sidney Blumenthal & Co., Inc.
399 Fourth Avenue New York

Photograph by Ira L. Hill

In January, "Goyescas," the work of the distinguished Spanish composer, Enrique Granados, had its première at the Metropolitan Opera House

M U S I C

CALENDAR

FEBRUARY 15 TO FEBRUARY 30

Metropolitan Opera House, opera by the Metropolitan Opera Company, every evening except Tuesdays and Sundays, and on Saturday afternoons; concert every Sunday evening.

Brooklyn Academy of Music, opera by the Metropolitan Opera Company, Tuesday evenings, February 15 and 22.

TUESDAY, FEBRUARY 15

Aeolian Hall, 2:30 p. m., piano recital, Yolanda Mero.

SATURDAY, FEBRUARY 19

Carnegie Hall, 8:15 p. m., concert, Russian Symphony Orchestra.

SUNDAY, FEBRUARY 20

Aeolian Hall, 3 p. m., piano recital, Leopold Godowsky.

THURSDAY, FEBRUARY 24

Aeolian Hall, 3 p. m., piano recital, Ossip Gabrilowitsch.

FRIDAY, FEBRUARY 25

Hotel Biltmore, 11 a. m., last Morning Musicale.

SATURDAY, FEBRUARY 26

Carnegie Hall, 3 p. m., Fifth Symphony Concert for Young People, Symphony Society.

Carnegie Hall, 8:15 p. m., concert, Minneapolis Symphony Society.

SUNDAY, FEBRUARY 27

Aeolian Hall, concert, New York Symphony Society.

SATURDAY, MARCH 4

Aeolian Hall, 3 p. m., piano recital, Ernest Schelling.

Carnegie Hall, 8:15 p. m., Intercollegiate Glee Club Concert.

SUNDAY, MARCH 5

Aeolian Hall, 3 p. m., concert, New York Symphony Society.

SATURDAY, MARCH 11

Aeolian Hall, 3 p. m., piano recital, Ossip Gabrilowitsch.

Carnegie Hall, 3 p. m., sixth Symphony concert for Young People, Symphony Society.

Carnegie Hall, 8:15 p. m., concert, Philharmonic Society.

TUESDAY, APRIL 4

Aeolian Hall, 8:15 p. m., violin recital, Francis Macmillen.

Lucrezia Bori was to have sung the principal soprano role at the première of "Goyescas" but her now long continued illness prevented

MUSIC NOTES

THE two most important premières at the Metropolitan Opera House for this season have been "Prince Igor," Borodin's historical opera of the eleventh century, and "Goyescas," by the Spanish composer, Enrique Granados. "Prince Igor," which was to have been given last year, has in consequence of this delay been presented with a perfection of detail in the matter of chorus and general ensemble that only ample time and numberless rehearsals could produce. It is, from first to last, a magnificent spectacle, depicting all the exaggerated pomp and glittering display of the Russian warrior in the ranks of the nobility. Territorial feuds among the warring principalities furnish the slight dramatic action of the opera. And the splendid oriental color of its

(*Continued on page 104*)

The New Higher Corsets Need Brassieres

WE'RE back again to fitted styles—the flat bust relaxed figure has gone—the Paris openings show quaintly styled, snugly fitted bodices, above a billowy skirt—and this means *brassieres.*

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Glass bowl, 7 ins. in diameter—with metal top surmounted by figure of woman in Colonial dress of gay colors, with skirts outspread. Holds a number of individual powder puffs—very new and distinctive.

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Originators and Importers of Exclusive Millinery

M U S I C

(Continued from page 102)

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A day for musical New York to note is February twelfth, when Mischa Elman's third New York recital takes place at Carnegie Hall

lyrical score is mainly in the concerted numbers, while a single serenade of exquisite beauty and a bass solo in the second act by Prince Igor, stand in bold relief against a background of brilliant orientalism. While not so popular an opera as "Boris," its Russian predecessor, "Prince Igor" seems, with each production, to gain new favor musically as well as in a spectacular sense. The principal parts are taken by Frances Alda as Princess Jaroslavna; Amato in the title rôle of Prince Igor; Lucca Botta as Prince Vladimir, and Didur in the dual characterizations of Prince Galitzky and Kontchar. Others in the cast are Delanois, Egener, Perini, de Segurola, Bada, and Audisio. Polacco conducts this opera with his usual fine finish.

Enrique Granados, the distinguished composer of "Goyescas," is of Spanish-Cuban origin. He was born in 1868 in Barcelona, Spain, and up until the age of twelve he showed no unusual abilities in the art of music. He began the study of the piano then, however, and at eighteen he left Barcelona for Paris, where he entered the Conservatoire for serious study. His talent for composition early asserted itself, and at the age of twenty-three he had completed the "Goyescas" dances, which created no small amount of enthusiasm among Parisian musicians. At a contest in Paris where pianists representative of different countries formed the jury, Signor Granados was given the title of Doctor of Music. Signor Granados has already begun work on another opera.

IN JANUARY

Among the concerts given during January, was the joint recital of Pablo Casals, the famous 'cellist, and his wife, Susan Metcalfe, soprano. This was a most unusual program in the fact that the two principal artists were assisted by a small contingent of musicians from the Symphony Society under the alternate batons of Mr. Casals and Mr. Victor Kolar. Mr. Casals contributed Boccherini's B Major Concerto for 'Cello and Orchestra with a deep musicianly understanding of the score, and later, in the C Major suite by Bach, his tone and technique brought repeated recalls. Mme. Casals, who is very well known as a concert artist, sang with splendid sympathy and artistic insight an aria from "Aces and Galatea" and "Deh, vieni, mon tardar" from the "Marriage of Figaro." She was accompanied by the orchestra.

WELCOME TO OLD CONCERT FRIENDS

Julia Culp, the Dutch soprano, gave her second New York Recital at Aeolian Hall on January 13, and again demonstrated the marvelous finesse that has always marked her work. Her numbers included groups of songs by Schubert, Franz, Cornelius, and Brahms. All were given with exquisite purity of style, an unusual clarity of tone, and admirably sustained breath. Many encores were demanded and graciously accorded at the end of the program. This is Mme. Culp's fourth season in America, and her popularity seems never to wane.

Mme. Melba's appearance at the Hippodrome with Sousa's Band, on the night before she left for her western tour, was the occasion of a remarkable ovation. The appeal which this famous singer made was through the same fine magnetism, the same warm vibrant tones of the middle register, and the same emotional delivery which made her fame. Her familiar "Addio" from "Bohème," "Ave Maria" from "Otello," and Tosti's "Good-Bye" brought her repeatedly before the audience. At the last she appeased her hundreds of admirers with Landon Ronald's "Down in the Forest." After a long tour extending to the Pacific Coast, Mme. Melba will return to New York for a period of well-deserved rest.

On the second of January when she sang at the Hippodrome, Mme. Melba received a tremendous ovation. She is now on a tour extending to the Pacific coast

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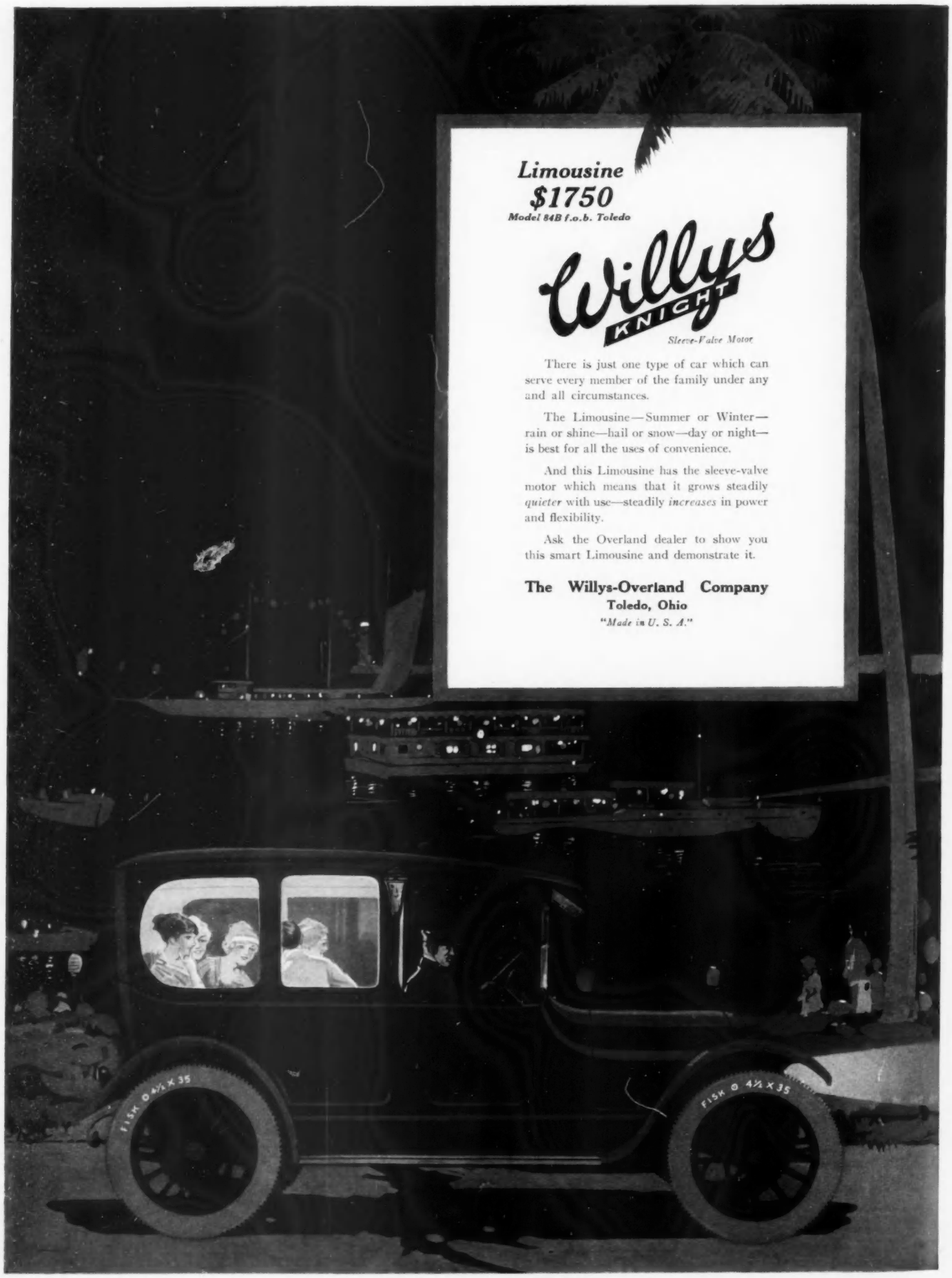

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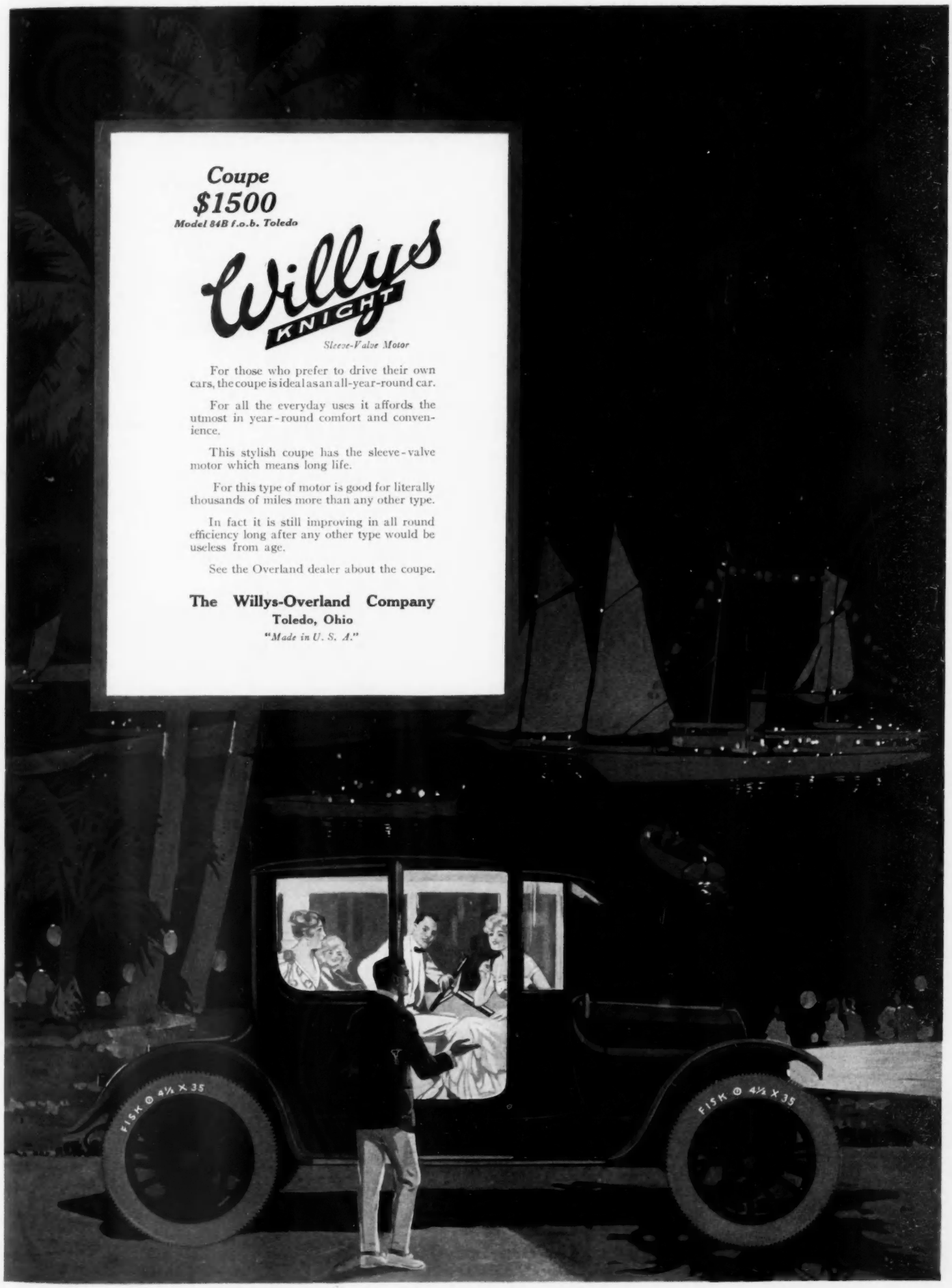

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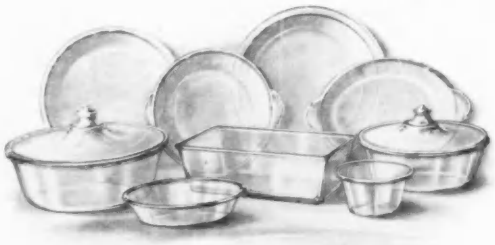

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Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

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(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

A UNIFIED COSTUME

MRS. E. S. G.—Please tell me what kind of hat, shoes, and gloves would look well with an afternoon coat of dark green velours trimmed with silver-gray fur?

Ans.—With the coat you describe a black satin antique or velvet hat trimmed with an orange flower and a band of fur to match the fur on the coat would be smart. Either white suède or chamois gloves would be correct. Since the shoes this season are more conservative than last-all-black high-laced boots have come into favor as have also the combination of dark gray or brown with black; but for your costume, all black would be preferable.

FOR A SIMPLE WEDDING

MISS R. E.—I am to have a simple morning church wedding. Would it be perfectly proper for me to wear a traveling suit and a hat? I am asking only a few intimate friends. Does that require invitations, or shall I send only announcements afterwards?

Ans.—For a simple morning church wedding it is perfectly proper to wear a traveling suit. With it you would wear a hat, since the service takes place in a church.

It is quite proper in asking just a few intimate friends to write little personal notes; the announcements on the day of the wedding may be sent to other friends.

CARDS OF GUESTS AND OF HOSTESSES

MRS. A. C. G.—After giving a formal "At Home," should the hostess call upon those who sent cards, by mail or otherwise, as well as upon those who attended the function?

Ans.—After giving a formal "At Home" it is certainly not necessary for the hostess to return calls made by sending cards through the post. In fact, she has merely set aside a day upon which all her friends may find her at home, and has given them the opportunity, as it were, to make their calls. If any guest attends to whom the hostess owes a call, she should make that call at her earliest convenience, and the guest owes the hostess a call. It is in the nature of a call to attend the reception, and the obligation of the guest ceases.

MRS. C. E. U.—Mr. and Mrs. George Brown have built a new house in the suburbs. They wish to give a reception or an "At Home," if this is a term that may be used for an evening affair. They have a grown son and a daughter and son-in-law living with them. Mr. and Mrs. Brown wish to entertain the friends of their sons and daughters, as well as of themselves. Should all their names appear on the invitations, or should the cards of the young people simply be enclosed? If cards are used, should the daughter's and her husband's cards be engraved, "Mr. and Mrs. Albert Smith," or should they have separate cards?

Ans.—In sending invitations for a housewarming, the name of the heads of the family naturally signifies that the resident members of the family, that is, the unmarried sons and daughters, are receiving also. Cards may be sent to all their friends. The married daughter and her husband receive also, and their card may be engraved, "Mr. and Mrs. Albert Smith," as this eliminates sending more than one card.

THE RECEIVING OF GUESTS

MISS S. E. G.—I am planning a dance for a bride elect and want to have the bridal party receive with me; also my mother. What is the correct order in which to place those in the receiving line?

Ans.—It is extremely unusual nowadays to have a receiving line. A better plan would be for you and the bride and your mother to stand rather near the door, and allow the rest of the bridal party to be in the room with you; after the guests had met you, you could introduce them to your mother and the bride, and they could pass on and talk informally to the others. This would insure every one's meeting the guest of honor, without there being a stiff receiving line.

MRS. F. M. F.—When invitations to a *thé dansant* to be given for a young daughter and two sons are sent on the mother's visiting-card, how should the guests be received? Should both of the parents and those for whom the tea is given stand in a receiving line?

Ans.—The person in whose name the invitation is issued must receive the guests. The daughter could stand beside her mother, and thus save guests the embarrassment of finding both. The father and brothers may stand near, but in a very informal way, as receiving lines are not considered good form at afternoon teas. It is most important that the parents be present when entertainments are given for young people.

"MARY SMITH" OR "MRS. JOHN SMITH"?

MRS. M. A. C.—Is it ever considered proper for a married woman to sign herself "Mrs. John Smith"? For instance, on monthly club notices when the president's name appears, should it be "Mary Smith" or "Mrs. John Smith"?

Ans.—It is never permissible for a woman to sign herself "Mrs. John Smith." Under all circumstances she signs herself "Mary Smith," and if she is signing a letter, she puts in brackets underneath her name, "Mrs. John Smith," with the address.

If her name is to appear on a list, as of patronesses or officers, her name should be given, of course, "Mrs. John Smith." This, however, is not analogous to her signing herself that way.

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the satisfaction of being properly corseted? We corset by mail, women from New York to San Francisco who have recognized the merit of our corset service through personal visits to our corset shop.

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S O C I E T Y

Births

NEW YORK

Webb.—On January 9, to Mr. and Mrs. James Watson Webb, a son.

CHICAGO

Boal.—On December 8, to Mr. and Mrs. Ayres Boal, a daughter.

PHILADELPHIA

Ervin.—On December 22, to Mr. and Mrs. Robert Gilpin Ervin, a son.

Deaths

NEW YORK

Dodd.—On January 10, at his residence, Frank H. Dodd.

Schieffelin.—On January 13, at her home, Mary Jay Schieffelin, widow of the late William Henry Schieffelin.

PHILADELPHIA

Clark.—On January 9, at Garnett, South Carolina, Clarence Howard Clark, Jr.

PITTSBURGH

Allen.—On December 26, Colonel Edward Jay Allen, father of Mrs. E. A. Rickmers of Miami, Florida.

Allen.—On December 31, Elizabeth Allen, wife of the late Colonel Edward Jay Allen and mother of Mrs. E. A. Rickmers, of Miami, Florida.

Carnegie.—On January 16, at the home of her daughter, in Waverly, Massachusetts, Lucy Coleman Carnegie, widow of the late Thomas M. Carnegie.

SAINT LOUIS

Knapp.—On January 6, in New York, Charles Welbourne Knapp.

Engagements

NEW YORK

Brace-Donaldson.—Miss Dorothy Brace, daughter of Mr. Charles Loring Brace, to Mr. John Calvert Donaldson, son of Professor Henry H. Donaldson.

Don-Clancy.—Miss Lois Amelia Don, daughter of Colonel John Don of Troy, New York, to Mr. John McFarren Clancy of Louisville, Kentucky.

Hyde-Feitner.—Miss Lillian B. Hyde, daughter of Mrs. Richard Hyde, to Mr. Quentin Feitner, son of Mr. Thomas Feitner.

AUGUSTA

Stearns-Lazo.—Miss Constance Stearns, daughter of Mr. George Russell Stearns, to Mr. Antonio Lazo, son of Mr. Antonio Lazo-Arriaga, formerly minister of Guatemala to the United States.

BALTIMORE

Ligon-Richards.—Miss Mary Ligon, daughter of Mr. Charles W. D. Ligon, to Ensign Frederick G. Richards, U. S. N.

BOSTON

Agassiz-Felton.—Miss Maria Dallas Agassiz, daughter of Mr. Rudolph L. Agassiz, to Mr. Cornelius Conway Felton, son of Mr. Edgar C. Felton.

Jordan-Robinson.—Miss Dorothy Jordan, daughter of Mr. Eben D. Jordan, to Mr. Monroe Douglas Robinson, son of Mr. Douglas Robinson.

Lord-Laughlin.—Miss Rebecca Greenleaf Lord to Mr. Henry Alexander Laughlin, son of Mr. James B. Laughlin.

CHICAGO

Besley-Phillips.—Miss Violet Besley, daughof Mrs. Charles Howard Besley, to Mr. Leonard Phillips.

Buckingham-Blair.—Miss Alice Buckingham, daughter of Mr. John Buckingham, to Mr. Parker Blair, son of Mr. Thomas Blair.

Forgan-Freeman.—Miss Marion Forgan, daughter of Mr. David R. Forgan, to Mr. Halstead G. Freeman, son of the Reverend John Newton Freeman.

CINCINNATI

Foster-Bartlett.—Miss Julia Resoe Foster, daughter of Mrs. Joseph C. Foster, to Mr. Edwin Ball Bartlett of Milwaukee.

MINNEAPOLIS

Sexton-Richards.—Miss Marguerite M. Sexton, daughter of Mr. Charles W. Sexton, to Mr. Bergmann Richards.

PHILADELPHIA

Baily-Koons.—Miss Mary Baily, daughter of Mr. Charles Winter Baily, to Mr. B. H. Brewster Koons, son of Mr. Robert J. W. Koons.

Clayton-Earle.—Miss Mary Evans Clayton, daughter of Mr. Paul Clayton, to Mr. Ralph Earle, son of Mr. George H. Earle, Jr.

Henry-Chatfield.—Miss Elizabeth Henry, daughter of Mrs. Charles Wolcott Henry, to Mr. William H. Chatfield, son of Mr. Albert H. Chatfield.

Kennedy-Townsend.—Miss Agnes Clarke Kennedy, daughter of Mr. Albert E. Kennedy, to Mr. Caspar W. B. Townsend, son of Mr. J. Barton Townsend.

Strobel-Starr.—Miss Springer Harbaugh Strobel, daughter of Mr. Victor O. Strobel, to Mr. Fletcher Coleman Starr, U. S. N., son of Mr. Arthur B. Starr.

PROVIDENCE

Brownell-Lowry.—Miss Henrietta Brownell, daughter of the late Winthrop S. Brownell, and niece of Dr. George H. Ames, to Lieutenant George M. Lowry, U. S. N., son of Mr. R. St. P. Lowry of Erie, Pennsylvania.

SAINT LOUIS

Bonsack-Plumb.—Miss Helen Bonsack, daughter of Mr. Frederick C. Bonsack, to Mr. Dutro Plumb, son of Mrs. Robert Plumb.

Finlay-Slater.—Miss Belle Finlay, daughter of Mr. Andrew Finlay, to Mr. John Arthur Slater.

SAINT PAUL

Griggs-Barbey.—Miss Mary Griggs, daughter of Mr. Milton Griggs, to Mr. John Edwin Barbey, son of Mr. John Barbey.

Haynie-Harry.—Miss Elizabeth Haynie, daughter of Mr. Edwin C. Haynie, to Mr. Frederick Harry.

Warren-Sweeney.—Miss Phoebe Allen Warren, daughter of Mr. Alvah H. Warren, to Mr. William Homer Sweeney, son of Mrs. T. W. Brown.

Weddings

NEW YORK

Bigelow-Moore.—On January 29, in St. Thomas's Church, Mr. Ernest A. Bigelow, Jr., son of Mr. Ernest A. Bigelow, and Miss Katharine Moore, daughter of Mrs. William R. Sayles, Jr.

Brewster-Sanford.—On January 1, in Litchfield, Connecticut, Mr. Francis Brewster, son of Mrs. A. Maclay Pentz, and Miss Joan Satterlee Sanford, daughter of Mrs. William H. Sanford.

King-Simons.—On January 12, in Christ Church, Mr. Harry Lee King, son of Mrs. C. Henry King, and Miss Cornelia Neilson Simons, daughter of Mr. Charles Dewar Simons.

Wood-Riordan.—On January 25, in the Church of the Heavenly Rest, Mr. Wilfrid Wood, son of Mrs. Frederick Wood, and Miss Helen Price Riordan, daughter of Mr. James Riordan.

BALTIMORE

Bartlett-Downes.—On January 10, Mr. Edward Lewis Bartlett and Miss Kathryn Downes, daughter of Mr. Joseph L. Downes.

CHICAGO

Minotto-Swift.—On January 15, at the Chicago residence of the bride's parents, Count James Minotto, son of Count D. Minotto of Venice and Wannsee, and Miss Ida May Swift, daughter of Mr. Louis F. Swift.

PHILADELPHIA

Macauley-Lennig.—On February 1, Mr. Harold Macauley, son of the late Rear-admiral Edward Yorke Macauley, U. S. N., and Miss Elsie J. de B. Lennig, daughter of Mrs. John B. Lennig.

Martin-Hutchinson.—On January 29, in Christ Church Chapel, Mr. George Whitney Martin, son of Mr. Edward E. Martin, and Miss Agnes Wharton Hutchinson, daughter of Mrs. S. Pemberton Hutchinson.

SAINT PAUL

Drake-Hadley.—On January 22, in the House of Hope, Dr. Carl B. Drake, son of Mr. Harry Trevor Drake, and Miss Louise Hadley, daughter of Mr. Emerson Hadley.

Weddings to Come

NEW YORK

Chapin-Hartshorne.—On February 23, in the Collegiate Church of St. Nicholas, Miss Marietta Chapin, daughter of Mr. Simeon B. Chapin, to Mr. Harold Hartshorne, son of Mr. James Mott Hartshorne.

Rand-Clinton.—On February 19, in St. Bartholomew's Church, Miss Margery O. Rand, daughter of Mrs. Herbert Ten Broeck Jacquelin, to Mr. Charles Kenneth Clinton, son of the late Charles W. Clinton.

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—Milton.

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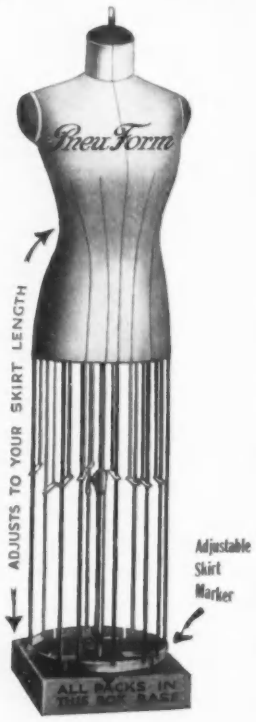

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THE SUBSTANCE OF A VENETIAN DREAM

(Continued from page 43)

only through deep musical knowledge and appreciation.

Lady Radnor, Lady Helen Vincent, the Countess de la Beaume, Mr. Charles Williamson, and Sir Hubert Miller, are but a few of the other well-known people who had either palaces or apartments in Venice. Miss Muriel Wilson, a noted English beauty, the Duchess of Rutland, and her lovely daughter, Lady Diana Manners, were also constant visitors; the latter always caused a sensation when she appeared on the Piazza at night.

Gradually Italian society—even the Venetians—discovered that Venice was quite a delightful place during the summer months; what with the sea bathing at the Lido and the social gaieties in Venice itself, they gradually decided to keep open some of their own splendid and historical palaces and show the invading foreigners how true Venetians, aristocratic and superb, keep up their rank in real state. No one can forget the reception accorded by the beautiful Countess Morosini to the German Emperor who, after the Imperial Yacht had anchored in front of the Piazetta, proceeded at once to the Morosini Palace. All the pomp of the Venice of bygone days seemed to have been revived for the occasion by this great lady, and this splendor was repeated whenever the Emperor visited the City of the Doges. The Countess Albrizzi, the Countess di Robilant, and the wonderful Marchesa Casati are among those who keep up tradition in true Venetian fashion. The Marchesa Casati, at sunset, reclining in her gondola, wrapped in tiger skins and fondling her favorite leopard, is a sight to be seen only in Venice.

REALIZING THE DREAM

When at last my dream of an Italian palace came true, I took as my dwelling place the Palazzo Balbi-Valier, now leased by Mr. Anthony Drexel. The palace had at that time lapsed into decay, if not absolutely into ruin, but gradually, with care and judicious improvements, it rose from the rank of a minor palace into that of a palace which the guides and gondoliers pointed out to tourists, and through the open windows might be heard resounding from the Grand Canal a voice announcing "Palazzo Balbi-Valier," inhabited by a "*famiglia inglese*" or "*francese*" or of any other nationality that might be pleasing to the gondolier.

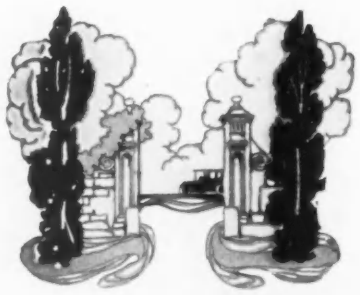
Within this old palace, the foundations of which date from the eleventh century, the long *sala* which in all big Venetian palaces runs through from front to back, the entire depth of the house, had been cut up by some barbaric tenant, who had evidently been anxious to increase the number of rooms. We restored the *sala* to its original proportions, giving it a length of some ninety feet; we restored the ceilings, all of which had been covered with plaster and decorated with all the horrors which Italian taste of the bad period from 1860 to 1870 was so fertile in inventing. The walls of the *sala* were hung with a lovely old red damask, against which the marble pillars showed their full beauty. Beautiful chairs were ranged in quiet simplicity against the walls, and Persian rugs of the sixteenth century period were used to cover part of the mosaic floors. This treatment gave to the grand hall an atmosphere of dignity which no doubt it had possessed in days gone by. These old palaces with their magnificent proportions need but very little to make them wonderful, if only one knows how to preserve their dignity, to save them from overcrowding and from too many decorations. Unfortunately, the minds of many of the foreign colony and, I am sorry to say, of some of the Italians, too, seem not to have grasped this fact, and they treat these sumptuous old palaces as they might treat some cozy little apartment in Paris or New York.

The two principal rooms of a Venetian palace are usually on either side of the *sala*. In the Palazzo Balbi-Valier, we used that on one side as a *salotto* and that opposite it as a bedroom. The walls of this bedroom were covered with old paneling, exquisitely painted in gray, blue, and gold. The ceiling of this room was especially fine, with gilded carvings and decorative panels. All the hangings were of rose red brocatel, and the bed was of wrought iron, gilt, having evidently been some old gateway in former days.

A VENETIAN DRAWING-ROOM

The *salotto* always seemed to me one of the loveliest rooms in Venice. There was a beautiful view from the windows, and within, the walls were covered with champagne colored damask of an early Italian design. The ceiling, formed of panels delicately painted and lacquered in greens and pinks, was one of the loveliest in the eighteenth century style which I have come across. Most of the furniture was in this same delightful eighteenth century lacquer, which is seldom seen outside of Venice, and which is highly prized by collectors. The chandeliers and some of the decorative pieces were of old Venetian or Bohemian glass, and brocades softened by time, red velvets, and handsome Ispahan rugs completed an ensemble of rare harmony. On the walls, a few of the beautiful canvases of Guardi and a very fine Longhi gave the completing touch to this Venetian interior.

The music room looked out on an old garden with magnolia and cypress trees. The walls, rough-plastered in tones of creamy yellow, harmonized with a frieze and ceiling copied from the Ducal Palace, and the *travi*, painted in pale blue and gold, repeated the tone of the rare old Ispahan rug in shades of faded turquoise. The furniture was of the fifteenth and sixteenth century type, in walnut and in gold, and the hangings were of velvet and brocade in warm greens, faded blues, and gorgeous oranges,—velvet or brocades,—producing harmonies which, in this sun-bathed room, seemed to vary with all the varied hours of the day.



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R2509 — As illustrated, charming afternoon gown of beautiful Gros de Londres. Advance model, Lucille puffed tunic, sleeves and jabot vestee are new and verysmart features. All colors, all sizes.

Special **27.50**

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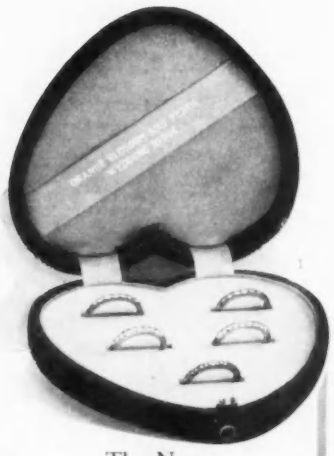
Mme. Leonard also specializes in Self-Adjustable **Maternity Wear** inconspicuously smart and exclusive interpretations of the mode, as well as original designs, to meet every need of the mother-to-be.

Write Dept. R-5 for fashion book



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Diamond Set

Venus and Orange Blossom

Wedding Rings

Hand engraved with either a wreath of Myrtle or Orange Blossom and inset with a circlet of seven or nine diamonds of finest quality.

They combine all the tradition of ancient and modern brides into a ring reflecting all the treasured sentiment of the ceremony in honor of which it is worn.

18K. Green or Yellow Gold or all Platinum.

Each style is made in four widths and in the above metals.

Ask to see them at your Jewelers or write us for descriptive folder and price list.

TRAUB MFG. CO.
Garfield Building Detroit, Mich.

"Standard" BUILT-IN BATHS

CONSTITUTE AS SURE AN INDEX TO REFINED TASTE AND KEEN DISCRIMINATION AS DO THE BOOKS IN THE LIBRARY, THE PIANO IN THE MUSIC ROOM OR THE CAR IN THE GARAGE.

"PERFECTLY APPOINTED IN EVERY WAY" IS A TERM THAT INCLUDES THE BATHROOMS OF THE MODERN HOME WHEN EQUIPPED WITH "Standard" BUILT-IN BATHS AND PLUMBING FIXTURES.

Standard Sanitary Mfg. Co.

"Standard" Designs may be seen at these Display Rooms:

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PITTSBURGH.....106 SIXTH
CHICAGO.....900 S. MICHIGAN
ST. LOUIS.....100 N. FOURTH
CLEVELAND.....4409 EUCLID
CINCINNATI.....633 WALNUT
TOLEDO.....311-321 ERIE
ERIE.....128 W. TWELFTH
LOUISVILLE.....319 W. MAIN
NASHVILLE.....315 S. TENTH
NEW ORLEANS..846 BARONNE
HOUSTON..PRESTON & SMITH
DALLAS.....2023 MAIN
SAN ANTONIO....212 LOSOYA
FORT WORTH.FRONT & JONES
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The Spirit of America at Play: Magnitude and Cheerfulness

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PAIGE

The Standard of Value and Quality

FIRST and foremost, let us remind you that the Paige Fairfield "Six-46" is a **tried** and **proven** success.

When you buy a Paige "Six-46" today, you are buying a car that has passed the experimental stage. You are buying a car of **known** quality—**known** ability.

In a word, the "Six-46" is an eminently **safe** automobile investment.

It is a good car—not merely because we say so—but because its owners have conclusively established this goodness in the gruelling tests of more than a year's actual road work.

Other "Light Six" makers are now introducing 1916 models. Some of these makers feature new designs—new power plants—new engineering theories.

In the course of time, these innovations may prove thoroughly practical in every way.

But until that time comes—until these cars have been thoroughly "tried out" in actual service—the prudent man will be inclined to buy the car with a tangible record of accomplishment behind it.

As it stands today, the Paige "Six-46" is a thoroughly finished product.

By carefully studying the combined experience of owners, we have been able to proceed intelligently in perfecting this car until it has been brought up to the current day—the current hour—of six cylinder elegance and luxury.

In our opinion, no more efficient six cylinder power plant can be produced and every feature of the car throughout is in keeping with the high mechanical standards.

Paige-Detroit Motor Car Company
Detroit, Michigan

Fairfield "Six-46"	$1295
Fleetwood "Six-38"	1050
Cabriolet	1600
Sedan	1900
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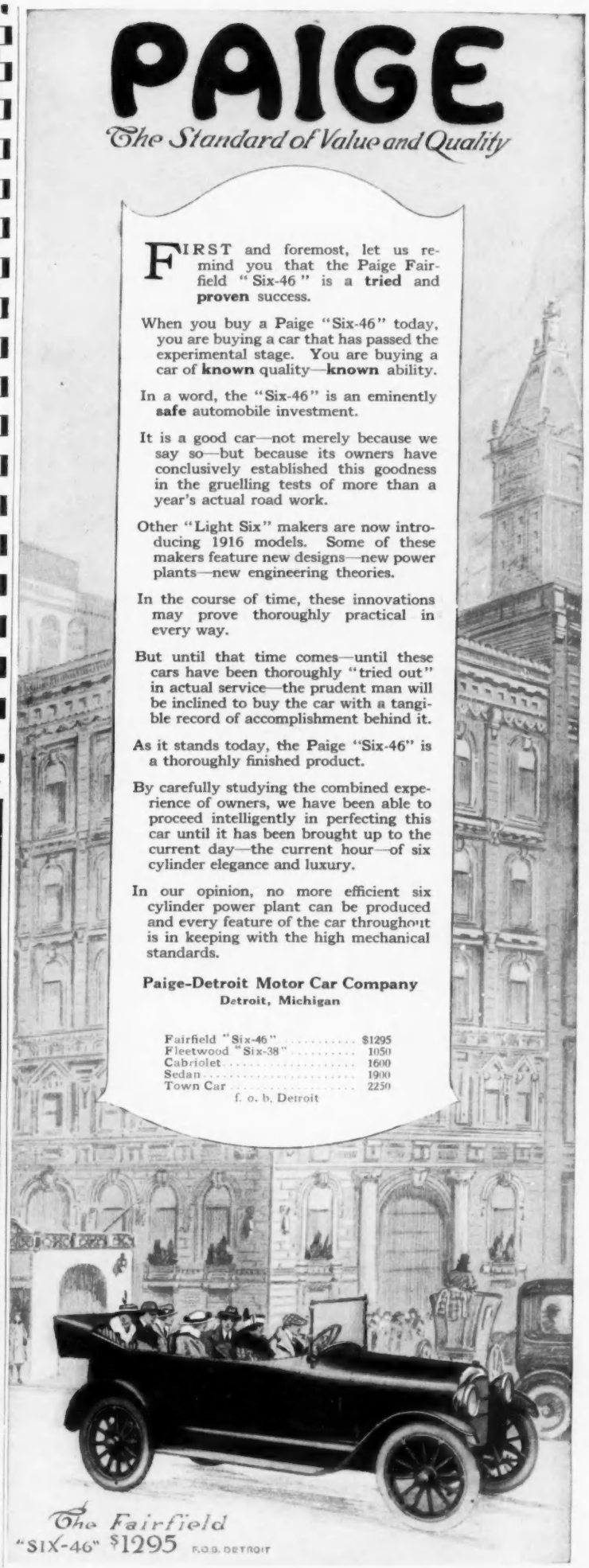

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For Style-Particular Women

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Cut by cutters who cut nothing else.

Tailored by tailors who tailor nothing else.

Sold by the better stores everywhere—purely and simply because they always measure up to the highest style and quality standards of the best class of merchants.

There is an M & C label on the placket of every M & C Skirt, to help you identify it.

Write for interesting booklet.

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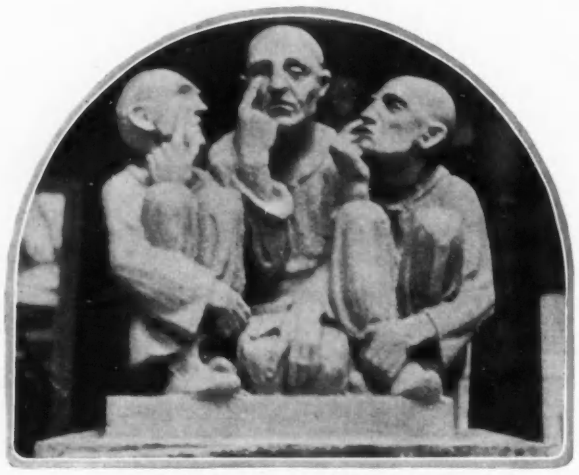

In the "Three Calenders," Edith Woodman Burroughs used an eastern spirit of grotesquerie to portray an eastern tale

A R T

CALENDAR OF EXHIBITIONS

NEW YORK

Cathedral Parkway Gallery. Paintings by J. Eliot Enneking, from January 26 to February 16.

Durand-Ruel Galleries. Paintings by Monet and Renoir, through February.

Fine Arts Building. Annual exhibition of the Architectural League, from February 6 to February 26.

Keppel Galleries. Drawings and etchings by Joseph Pennell, including recent New York etchings, from January 20 to February 15.

Macbeth Galleries. Paintings by Charles W. Hawthorne and Jules Guérin, from February 2 to February 15.

MacDowell Club. Bimonthly exhibitions of the work of American artists.

Museum of French Art. Exhibition of works by French artists at the front, for an indefinite period.

National Arts Club. Annual exhibition of the American Water Color Society, from February 3 to February 27.

New York Public Library. Print Gallery: portraits of famous women, in etching, engraving, and lithograph, for an indefinite period. Room 322: exhibitions illustrating the making of etchings and of engravings.

Rose Gallery. Works by Raphael Kirchner, from January 17 to February 12.

HARTFORD

Wadsworth Athenaeum. Exhibition of the Connecticut Academy, from February 14 to February 28.

PHILADELPHIA

Pennsylvania Academy. One hundred and eleventh annual exhibition of contemporary art, from February 6 to March 26.

ART NOTES

THE Besnard mural decoration intended for the walls of the Hague Peace Palace reached New York safely,—despite the reports of its loss,—and was duly exhibited in the ballroom at the Ritz-Carlton. With the Besnard painting were shown about a hundred sketches and paintings contributed by the *Société Fraternelle des Artistes*. This exhibition, which was held for the benefit of French artists and their families, was organized on an elaborate scale, and lectures by prominent artists and architects were planned to accompany it. Unfortunately, owing perhaps to the very elaboration of the setting, the exhibition failed to attract the interest that was anticipated, and the attendance did not warrant a long continuation of it. The Besnard mural paintings afforded a magnificent *clou* for the collection, but much of the other work was slight. It is probable that the Besnard paintings will be exhibited in a number of other cities.

The suave beauty and strength of Mrs. Burroughs's work, as well as that element which surely comes from the east, appear in this seated figure

THE REISINGER COLLECTION

A brief but exceptionally fine exhibition was that of the collection of paintings belonging to the late Hugo Reisinger, which were on view at the American Art Galleries for a few days previous to the sale of the collection at auction. This collection consisted mainly of modern works. As Mr. Reisinger was a German by birth, the nineteenth century German painters were well and abundantly illustrated, but the collection contained, also, many fine French works,—notably of the Barbizon men and the Impressionists,—and an excellent showing of the Swedish and Dutch masters,—including Zorn, Larsen, Mauve, Israels, and William Maris.

(*Continued on page 112*)

You Cannot Afford to Miss These Four Issues

THE next four numbers of Vogue are those in which the program of spring and summer clothes is outlined. They are the texts as it were, from which the season's fashions are developed. To miss these numbers is like coming in after the sermon is begun and missing the point the speaker is trying to make. To get a concise working idea of the mode, it is positively necessary to have all four of these forthcoming numbers. The Paris Openings Number and the Spring Fashions Number set forth what you will be expected to wear during the spring and summer. The Spring Patterns and Materials Number and the Smart Fashions for Limited Incomes Number give you practical advice on how to plan, buy and make what the other two numbers have shown you that you are expected to wear.

She who runs may read that faille and its sister fabric, taffeta, are to be the piece de resistance of spring fashions, and there is little doubt that black costumes will be extremely smart, at least for the opening of the season. This Doucet costume of black faille further asserts by its low muslin vest that high collars are doomed.

SPRING PATTERNS NUMBER

Dated March 1. Along with its advance fashion information, this number illustrates, in conveniently compact form, those new models deemed so practical and so sure to hold their style that they have been selected for reproduction in Vogue Pattern form. An interesting number to the student of fashions; an indispensable number to the user of Vogue patterns.

PARIS OPENINGS NUMBER

Dated March 15. This issue of Vogue contains the complete story of the Paris openings. It illustrates and describes the successful creations of each couturier, and these taken collectively, establish the mode for the new season. For weeks Vogue's Paris correspondents have been gathering for your benefit everything authoritative and new. This number includes the best models from the best collections, and gives them to the public many weeks before they are shown elsewhere.

SPRING FASHIONS NUMBER

Dated April 1. The last word on spring models, including many that hark forward to the styles of summer. Gowns, tailleurs, waists, hats, wraps and all the necessary accessories will be pictured and described, so that at one glance you can tell what all the best dressmakers and shops are offering. This is a number which it is particularly necessary to bespeak in advance.

SMART FASHIONS FOR LIMITED INCOMES

Dated April 15. To dress well, one must have either taste and time or taste and money—time to plan things economically, or money to buy them extravagantly; and in either case, taste. Vogue unquestionably has the taste, and in the April 15 issue Vogue will take the time to plan your wardrobe economically. This Smart Fashions for Limited Incomes issue tells you how half your old wardrobe can be made over, and where you can shop, and what you can buy to make up the new half smartly and at a reasonable expense.

How did they do it, those clever couturiers who have somehow buttoned upon us the tight and stiffened bodice? It is as if we had stood in a trance with our eyes fixed upon the rapidly widening skirt and awakened suddenly, like Gulliver, to find ourselves enmeshed—incased in a sheath of taffeta like the Martial et Armand frock above.

IMPORTANT! Unlike most magazines, unsold copies of Vogue are not returnable by newsdealers. Therefore it is highly desirable that you make an advance reservation of these issues with your dealer. He will gladly reserve them for you.

443 FOURTH AVE. **VOGUE** NEW YORK CITY

BIEN JOLIE
GRECIAN-TRECO

The Handmaid of Style and of Health

The modern woman, in her manifold activities, demands a corset adapted to her dancing, her tennis, her riding, her golf, her motoring, even her moments of rest. The miss requires a corset which softly and safely guides the figure into womanly contour.

Corseted Without Realizing It

This need is superlatively met by the Bien-Jolie Corsets. The marvelous Grecian-Treco fabric, found exclusively in Bien-Jolie Corsets, moves with the body as if it were a part of it, firmly yet gently holding the figure lines, never losing the beautiful contour of the corset itself.

Bien-Jolie Corsets are designed for sizes from 19 to 36. Qualities from $3.00 to $40.00. Sold at the finer stores everywhere.

BENJAMIN & JOHNES, Newark, N. J.

Other Bien-Jolie creations are:

La Caresse and Custom Finish Corsets, and the famous Bien-Jolie Brassieres.

A R T

(*Continued from page 110*)

Contemporary American artists were well represented in this collection, and there were also a number of works by such earlier men as Whistler and Winslow Homer. A few modern Italian works, a painting by the Spaniard, Sorolla, a Hungarian canvas, and a small group of Belgian works further extended the international scope of the Reisinger collection, and some ninety water colors and etchings gave variety to it. It is long since a collection of modern works so varied and so well selected has come upon the New York market.

At the Folsom Galleries during January was shown a group of paintings and sculpture which included several works by Edith Woodman Burroughs, the well-known sculptor whose recent death is so deeply to be regretted. Mrs. Burroughs's work was both original in idea and excellent in execution. Her rendering was direct and simple and her feeling for beauty keen and sensitive. Some of her finest work was done for the "Fountain of Youth" and the "Fountain of the Arabian Nights" at the Panama-Pacific Exposition.

Among the tales of Scheherezade which Mrs. Burroughs pictured for the "Fountain of the Arabian Nights" at the Panama-Pacific, was that of "The Poor Fisherman"

PAINTERS OF OUTDOOR LIGHT

At the Lotus Club during the last weeks of January was held an impressive memorial exhibition of the work of the late Roswell Morse Shurtleff, the veteran painter of American woods and forests. This painter, who spent a long life in the pursuit of art and attained a unique and notable place in the ranks of artists, was born in New Hampshire in the early eighteen-thirties and began his career as an architect. This profession he soon abandoned for that of an illustrator, and at about 1870 he turned his attention definitely to painting. His interest centered in the outdoor world, particularly in the world of the woods, and his great success was in the portrayal of forest light and shadow—the indescribable green gold of sunlight filtering through green leaves, the cool gloom of the deeper forest, and the clear-cut tree shadows of the winter woods. In a lesser degree, the life of the forest also interested him, and in many of his paintings, deer startled by some intruder peer from their coverts or, undisturbed, graze peacefully in the forest clearing. This element, however, is always entirely subordinated to the portrayal of the forest itself in all its varying verdure and myriad lights.

At the Louis Katz Galleries, the thumb-box sketches by American painters were succeeded by a collection of thirty-one paintings by Birge Harrison, which were on view through the first week of February. Harrison, who is now a man somewhat over sixty and has a long record of achievement behind him, has been throughout his life a painter of the moonlight and sunlight of out-of-doors. His work is earnest, individual and—if not always entirely convincing—at least always agreeable.

ACCESSIONS AT THE METROPOLITAN

Prominent in the January exhibition of recent accessions at the Metropolitan Museum of Art was an unusually fine example of the work of John Singleton Copley, which is doubly welcome there, since the work of Copley is but inadequately represented in the museum collections.

The portrait, which is of the charm which only Copley and Stuart among early Americans knew how to give, represents in three-quarter length, seated, Mrs. Mary Sherburne Bowers, and it comes to the Museum directly from the family of the great-great-grandson of the sitter and in such excellent condition that a merely superficial cleaning has been sufficient to restore its original brilliancy.

The Recent Accessions Gallery boasted further wealth in a group of ten water colors and an oil painting by John S. Sargent, which were a recent purchase from the Hearn Fund. The ten water colors were selected in accordance with Sargent's personal advice and represent his judgment of the best of his achievements in this medium. They form an important addition to the museum collection of water colors, which is already rich in an important group of the splendid water colors of Winslow Homer.

A NEW GALLERY

A new name has been added to the list of New York art galleries by Regnard and Company of Amsterdam, who have opened at 57 West 49th Street, an American branch which is to be under the direction of a member of the Dutch firm. This gallery will specialize in Dutch paintings, both old and modern, and it offers an excellent opening exhibition, which included works of Mauve, Israels, Wouverman, and Caspar de Crayer.

AN EXHIBIT OF SWEDISH ART

During the month of February, the Brooklyn Museum of Fine Arts is holding an important exhibition of Swedish art, consisting of the entire Swedish art exhibit from the Panama-Pacific Exposition, supplemented by other exhibits sent from Sweden especially for this exhibition. This collection shows Swedish art in many mediums, for it includes oil paintings, water colors, engravings, etchings, and sculpture in marble, bronze, and wood. The Swedish exhibit was one of the finest in the art section of the San Francisco exhibition and excelled all other foreign art exhibits in the number and importance of its prize awards.

The catalogue of the Brooklyn Museum exhibition, which contains an able outline of modern Swedish art, was prepared by Christian Brinton, whose excellent catalogue of the Scandinavian exhibition, some years ago, contributed so largely to the success of that exhibition. After a month at the Brooklyn Museum, to which it was brought through the efforts of Mr. William Henry Fox, director of the museum, the collection will start on extended travels,—going first to the Copley Society, Boston; then to the Pennsylvania Academy in Philadelphia; and, in turn, to the museums of Pittsburgh, Detroit, Chicago, Minneapolis, St. Louis, Indianapolis, and Toledo.

Crane's Linen Lawn

[THE CORRECT WRITING PAPER]

Everyone who knows anything about fine writing papers has always known that the best writing papers are Crane's

EATON, CRANE & PIKE CO.
New York Pittsfield, Mass.

Awarded Medal of Honor Panama Pacific Exposition.

Mrs. "T." of St. Louis

had long been a commanding figure in the social life of the spirited mid-western capital. It was but recently that a severe illness deprived her of that youthful and beautiful coloring for which she had been noted. It was even whispered about that wrinkles had begun to appear. Sincere sympathy was expressed, but sympathy, as usual, was ineffectual.

This state of affairs might have continued indefinitely had not Mrs. "T" possessed a resourceful secretary. To be sure, it is not the duty of one's secretary to attend to one's complexion. But then efficient secretaries have been known to solve many puzzling problems outside the sphere of either "correspondence" or "household accounts."

Within an hour after Mrs. "T" had confided to her secretary that she was seeking a means to restore her complexion to its former radiance, a letter was despatched by *special delivery* to 673 Fifth Avenue, New York. Elizabeth Arden's reply, and a parcels post package containing especially prescribed Venetian Preparations, arrived in surprisingly quick time. During the following fortnight Mrs. "T's" clever maid became quite adept in applying the Venetian preparations with the aid of the new Arden "patter"—and Mrs. "T's" complexion improved so rapidly that soon there was not a blemish to be seen. Today her friends insist that she "looks more beautiful than ever before."

If this be a fable, then here is the "moral": Whether your home be in St. Louis, Denver, Los Angeles, or wherever it is, you may at some future day, if not now, seek relief from a blackhead, or an oily skin, or a sallow one, or from wrinkles and hollows. Do as Mrs. "T" did. Write for advice to Elizabeth Arden, who is conceded to be the international authority on the scientific care of the skin and complexion. *You might write TODAY for her book, "The Quest of the Beautiful."*

IF YOU NEED

any of these Venetian specialties, send cheque:

THE NEW SPECIAL ASTRINGENT, composed of imported herbs, which gives new life to the skin, strengthening the tissues and flattening out lines and wrinkles; remedies a sagging, loose skin. Large bottle, $3.

VENETIAN ARDENA SKIN TONIC, for daily use to firm, tone and whiten the skin. Bottle, 75c, $1.50, $3.

VENETIAN ORANGE SKIN FOOD builds up thin faces. Jar, 75c, $1.50, $2.50.

VENETIAN PORE CREAM reduces coarse pores, refines the skin. Jar, $1.

VENETIAN CLEANSING CREAM, softens, purifies and prepares the skin for treatment. Jar, 50c, $1, $2, $3.

VENETIAN ADONA CREAM restores graceful curves to neck, bust and shoulders. $1.25, $2.

VENETIAN AMORETTA CREAM, a protective cream; causing powder to adhere, useful when motoring. Jar, $1, $2.

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You will not miss the opportunity to call at the Arden Salon D'Oro, the largest and finest in the world, and consult personally with Elizabeth Arden, and to give your complexion the benefit of an Arden Strapping Muscle Treatment administered by an Arden expert.

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Parents will find it most important to equip their children with the Nardi Safety Habit

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Bonbons---Chocolates

For all occasions Maillard's confections are appropriate and welcome. Perfection in quality, purity and flavor.

Bonbonnieres of exclusive design imported from Paris for Maillard Bonbons and Chocolates. Your purchases packed for safe dispatch and delivered to any address on request.

FIFTH AVENUE at 35th STREET
NEW YORK

Perfume Personality

Use a perfume that suits your personality.
Odors carry suggestion—they influence others towards you when they are in harmony with your individuality. There is an imported odor that has been made for you by the master Perfumer of Paris—

Rigaud

(Pronounced REE-GO)

"The Lilac Girl"

—he can help you to find your perfume affinity.

Mary Garden

The Sunny Disposition

For the woman brimming with sympathy with the dimpled smile and with sunny disposition mirrored in her eyes—there is the natural odor of lilacs.

Lilas de Rigaud

No other perfume blends so well with a blond individuality as the fresh fragrance of the Lilac fixed permanently in all its natural freshness by the master art of RIGAUD (pronounced Ree-go).

Extract $1.00 and up
Face Powder $1.00

This Style **$3.50**
LILAS de RIGAUD Toilet Water, Talcum, Sachet, Cold Cream, Bath Salts, Soap

The Emotional Type

For the woman possessed of temperament, with profoundly sincere feelings, pulsating with strong appealing emotions,

MARY GARDEN

the original creation of RIGAUD (pronounced Ree-go) is the favorite perfume today.

This world famous blend of flower odors (unrecognizable as separate entities), perfectly expresses the marvelous personality of the most popular of all Sopranos.

Extract $1.00 and up
Face Powder $1.00 and $2.00

This Style **$4.50**
Mary Garden Toilet Water, Talcum, Sachet, Cold Cream, Soap, Solid Rouge and Face Powder

FREE Make your choice of these distinctive RIGAUD Perfumes—take the attached coupon to your Dealer and he will give you (or obtain for you) a free specimen of any one of these perfumes. Select the one RIGAUD perfume specially made for you. Write your name on the coupon and take to your drug store or department store today.

Lilas de Rigaud is distinctively a flower perfume, while Mary Garden Perfume is an artistically combined bouquet of odors of peculiar and distinctive excellence.

Take this free Coupon to your Druggist or Department Store to-day
Please deliver to bearer one FREE specimen of
Check ☐ **Lilas de Rigaud Face Powder**
here ☐ **Mary Garden** " "
If you have no more samples, sign below and forward this coupon to us and we will send sample to you, all charges paid. See that Customer's name is on coupon and we will then write it on the sample so that when you receive the sample you will remember for whom it was intended. **RIGAUD, 75 Barrow St., New York**

Dealer's name .....
Address .....
Customer's name .....

The tea-wagon top unfolds to make it either a serving table or a side table, and it is equipped with a drawer, two shelves, and a sandwich board; $13.50

THE OPEN SEASON FOR FURNITURE

(*Continued from page 75*)

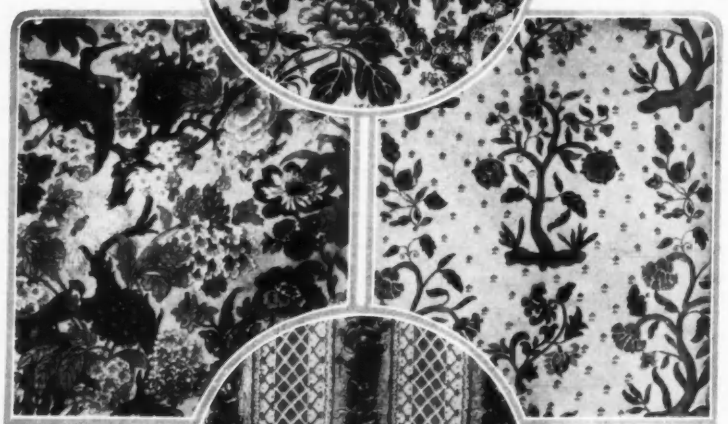
For the country house one of the most recent developments in furniture is the combination tea-wagon shown above. This may be had finished in quartered oak, fumed oak, natural wood, or in an Early English finish. The top of the table may be unfolded and converted into a side table convenient for serving. For chafing-dish service or tea on the porch in the summer, an article of this character has a very logical place in the household.

Among the newest drapery fabrics of the season are some very interesting English linens, the patterns of which are unusual, both in color and design. Shown at the lower right is a pattern which has a white ground with black stripes, with baskets of flowers and fruit blended in rich coloring. It also may be had in a deep cream ground with burnt orange stripes, with fruit in contrasting shades.

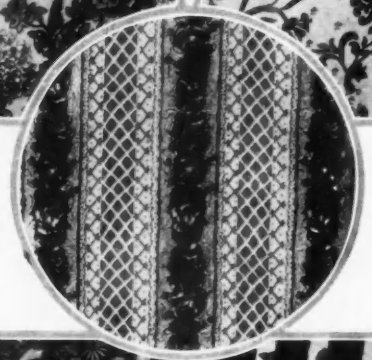
Shown above this linen is another, the appeal of which lies largely in the careful restraint of both design and coloring. A cream ground is printed with soft rose,

(*Continued on page 116*)

On its white ground this cretonne has black branches and colored patterning; 36 inches; 50 cents



On the gray ground of this English linen are brown trees and orange and gold birds and flowers rioting; 50 inches; $4



A linen suggestive of old English furniture has a cream ground printed with a soft-toned design; 36 inches; $2.50

An English linen, striped tan and gold, shows brilliant birds and flowers on a background of green leaves—a formal linen; 50 inches; $5.25

In the circle is a mercerized, imported casement cotton. The ground is cream, the pattern comes in different colors; 50 inches; $2.00

A white English linen has black stripes and baskets of colorful fruit. It also comes in cream, with orange stripes; 36 inches; $1.85

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Women make good incomes simply *showing* Schweizer embroidered robes and waists—they *sell* themselves. **Dressmakers** can easily increase their income by representing us with their trade. Write for our terms.

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The
SMART SET

A Magazine of Cleverness

Edited by
GEORGE JEAN NATHAN
and H. L. MENCKEN

Always Amusing; Usually Clever; Often Brilliant

THE new Smart Set is the best quarter's worth that the news-stands offer. There is never an issue without something truly noteworthy in it—a first-rate short story, a memorable novelette, a haunting piece of poetry, an essay with genuine ideas, a double dozen of epigrams that touch the spot exactly.

The cleverest writers in the world, men and women, contribute to the new Smart Set. It is constantly discovering new ones. It has probably brought out more than all other American magazines combined. It cares nothing for established reputation. It never prints the bad stuff of authors who have grown famous—and gone stale. It never buys names.

The new Smart Set is not for the mob. It is not a "popular" magazine. It hasn't a circulation of 1,000,000, and never will have. Its aim is to give agreeable entertainment to the civilized minority. It tries to print the very things that one can never find in the other magazines.

Why not look into the March number, out February 11th? We are sure that it will satisfy you; we hope that it will delight you.

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Mrs. Adair

GANESH TOILET PREPARATIONS

Much is heard of EFFICIENCY these days. Perhaps a word on *efficiency* in caring for and improving the complexion (after all, a *vital* matter to most women) would not be amiss.

♣ ♣ ♣

To look into the mirror and discover that face lines are deepening, that the skin is puffy, that blemishes have appeared, or that one's *chin* is much too large—and then to furiously apply cosmetics in the hope that the effect of these conditions on one's appearance will be alleviated, or to hasten to the corner store and purchase *this* cream or *that* lotion, is hardly the *efficient* way of dealing with skin and complexion troubles, or with a changing contour.

♣ ♣ ♣

Witness, in contrast, Mrs. Adair's (original) Muscle Strapping Treatment for restoring genuine youth to the face. By this exclusive "tapping" process the supporting muscles and tissues under the skin are strengthened and stimulated, and the world-famous Ganesh Eastern Muscle Oil is fed into the tissues, nourishing them and giving buoyancy and resiliency. The outer skin is thus given a firm, healthy foundation, rounding out the contour, smoothing out lines and wrinkles, eradicating blemishes, and making the complexion glow with a living, healthy color. This is true *efficiency* in *beauty building*. The GANESH Strapping Muscle Treatments are administered by Mrs. Adair's carefully trained English assistants at her three Salons. Single treatments, $2.50.

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Clear blue-whiteness is restored to dull, reddened eyes, and disfiguring crowsfeet are smoothed away by Mrs. Adair's GANESH Treatment for Tired, Lined Eyes. Single Treatments, $3.50. CONSULTATION at the Salon is gladly given without fee.

♣ ♣ ♣

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♣ ♣ ♣

GANESH HAND CREAM, for softening and whitening reddened hands. $1. GANESH DIABLE SKIN TONIC for strengthening, toning and whitening the skin that becomes loose from constant contrast between hot rooms and cold winds. Bottle, $5, $2, 75c. GANESH EASTERN MUSCLE OIL for bracing sagging tissues and muscles. Bottle, $5, $2.50, $1. Mrs. Adair's printed Lecture, and a little Book describing *all* the GANESH Specialties, will be gladly sent on request. The preparations themselves are sent promptly on receipt of check.

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500 FIFTH AVENUE, NEW YORK

THE OPEN SEASON FOR FURNITURE

(*Continued from page 114*)

green, and blue in a pattern which immediately suggests old English furniture and quaint old homes.

Illustrated at the lower left on page 114 is one of the very wide, 50-inch linens in a large formal pattern unusually well handled. A light tan background is closely covered with narrow gold colored stripes, with flowers and birds in soft blues, golds, greens, and reds on a background of dull green leaves. The wealth of color in the design is practically impossible to describe. Another 50-inch linen is shown in the middle of the left on page 114. In this linen a gray ground displays orange and gold colored birds and flowers against brown tree trunks and grayish leaves.

An inexpensive 36-inch cretonne suggestive of the summer home is that shown in the middle at the top of the cretonnes on page 114. This shows on a white ground black leaves and branches with birds and flowers in a soft blending of pink, dull red, yellow, green, and blue that is delightful to the eye.

This chiffonier belongs to a mahogany set excellent for a country house. The four-poster bed is $15.75, the bureau $18.75, the dressing-table $14.25, and the chiffonier $18.25. The same set come in bird's-eye maple or American walnut for about $1.50 more for each piece

COTTON CASEMENT CLOTHS

Illustrated in the middle of the cretonnes on page 114 is a 50-inch, highly mercerized imported cotton casement cloth, which very greatly resembles silk. The cream background shows a pattern which may be in mulberry, blue, green, or tan. Another 50-inch casement cloth, not illustrated, somewhat resembles a very fine mohair. In it one stripe, plain écru, has the effect of being hand sewed to the other, a black and white stripe. This is $2.25 a yard.

One of the most interesting features of the season's materials is a new fabric which has been brought out to take the place of a far more expensive and very popular taffeta. It is very finely ribbed and comes in the widest range of colors imaginable. The two-tone effects are exceptionally lovely, but the solid colors also make up very effectively. It also is 50 inches wide, and costs $2.25 a yard.

SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page 76*)

greatest charm. The plain waist is relieved by a broad cape collar and a draped sash which crosses from one side to the other. The most timid of home dressmakers could attempt the making of this simple frock without fear of failure. The front breadth is shirred five rows deep; the side breadths are laid in three small box plaits, with the seam in the center of the first box plait; the back breadth is shirred to correspond with the front breadth. The lower edge of the skirt may be faced with a contrasting material, as this facing is a distinctive touch in the spring fashions, and is very pretty. If the dress is serge, faille or taffeta could be so used. The collar may match the facing of the skirt or be of the cloth, whichever is most becoming. However, it is really better to keep the dress untrimmed by any contrasting material, except for the band at the lower edge, as to make the collar of silk on a cloth dress instantly gives a commonplace touch to the frock.

The low-crowned sailor of last year will be brought up to date simply by the addition of a higher crown. If one has a good straw hat left from last season, a false crown of crinoline covered with taffeta of the same shade as the gown will bring the hat well into the new season. The top of the hat could be smartly finished with a band of contrasting ribbon or of black and white striped ribbon, as suggested on page 76.

An afternoon gown for house wear or informal evening wear is shown in the sketch at the lower left on page 76. In this frock, a soft material such as chiffon is used with marquisette, or any light weight woolen or silk. For luncheons, teas, weddings, or the more formal occasions of the spring, this would be charming in beige silk with the bodice and yoke of cream chiffon; or a light shade of gray-blue silk and beige chiffon would make an attractive combination. Or again, purple faille could be combined with blue chiffon over cerise, for the combination of blue chiffon over cerise is a particularly attractive one and blends charmingly with purple, which the two colors form. In any case, white or cream colored chiffon should be used for the vest, and may be used for the collar also, if it adds to the becomingness; otherwise it would be prettier to have the collar match the sleeves and bodice. The hat shown with this frock is of white satin with a facing of blue straw, and it is trimmed in a simple fashion with flowers of crêpe de Chine.

A MUFF FOR SPRING

An attractive muff set from the firm that makes the hat just described—Frankel Frank and Company—is illustrated in the middle of page 76. This set would appeal particularly to the woman who herself makes some of the accessories of her wardrobe. The ruche and muff and the foundation of the hat are of blue chiffon cloth, and the hat and muff are trimmed with pink tea roses. Blue is mentioned first as it is one of the most serviceable of colors, but the set would be pretty in brown, purple, black, gray, or even beige. The small turban shape is first covered with the chiffon; then a second covering of chiffon is shirred in rows across the top; finally a ruching of chiffon is placed around the toque in an upstanding fashion. Pink tea roses are set together about the sides, and a bow of blue velvet ribbon is placed at one side near the front. The neck ruche is formed of a double piece of chiffon shirred through the middle and cut in front and back a trifle longer than on the sides. The muff speaks for itself; lengthwise strips of the material are used, with long ends, longer at the lower edge than at the top, to float at the sides.

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Nestle Permanent Hairwaving is done from $12.00 upwards, according to the amount of hair which is to be waved. All work is guaranteed both as to permanency and benefit to the growth and every head is taken at our responsibility. Mr. Nestle is in personal attendance.

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For stout women, a perfected corset that holds the bust correctly; worn at all times; especially comfortable while sleeping; it reduces the excess flesh.

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As an energy food—a source of spirit and vim—it has been famed for ages.

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When you have served a breakfast of Quaker Oats you may well feel content.

Quaker Oats

Flaked from Queen Grains Only

To make this dish extra-inviting we pick out the premier grains. A bushel of choice oats yields but ten pounds of Quaker. But those big grains make luscious flakes.

Everywhere, without extra price, you can get this super-quality. Do so. Oats are too important to serve in mediocre form.

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Our Ideal Cooker

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We have made to our order an aluminum cooker, extra large and heavy. We supply it to Quaker Oats users, to insure the delights of this dish. It cooks the flakes as they should be cooked without loss of flavor.

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Send us our trademark—the picture of the Quaker—cut from the front of five Quaker Oats packages. Send one dollar with these trademarks and this perfect cooker will be sent by parcel post. This present cooker offer applies to the United States only. Address

The Quaker Oats Company
1708 Railway Exchange, Chicago

SEEN *on the* STAGE

(*Continued fom page 63*)

But, in designing the production of "The Devil's Garden," Mr. Jones was required to cope with a realistic story set, in the present period, in a very actual Rodchurch and a very actual London. He was required to contemplate the General Post-Office—than which nothing, apparently, could be more prosaic and more workaday—and to suggest this environment in accordance with the principles of "the new stagecraft." The primary and essential principle of the new art of the theatre is to fling imitation to the winds, to discard details, and to rely entirely upon suggestion. Mr. Jones succeeded in suggesting more by bounding a shallow stage with a blank wall of neutral gray and setting up three actors to play in profile before this near and neutral background than Mr. Belasco has ever succeeded in suggesting by a full stage loaded down with a thousand actual details. The simple and suggestive settings of Mr. Jones were so thoroughly in keeping with the spirit of the play that the average spectator did not even notice that they were unusually excellent. This fact must be regarded as a great tribute to the self-obliterative craft of the decorative artist; but it must be regarded as a still greater tribute to the imaginative foresight of Mr. Hopkins, who, as the producing director, was ultimately responsible for the entire enterprise. If Mr. Hopkins has his way in the future, our American theatre will be dedicated to beautiful adventures beautifully executed, and "the new stagecraft"—as exemplified by Mr. Jones—will soon cease to be new and will be demanded as immediate and necessary.

"THE LITTLE MINISTER"

IT is nearly twenty years since "The Little Minister" was dramatized by the beloved author of the well-beloved novel; and it is ten years since the play was last presented in New York, before the present long-desired reproduction. The whirring wings of time have touched it not at all. We see now that it is a little thinner in material, a little less solid in construction, than several subsequent dramatic masterpieces of the same author, such as "Alice Sit-by-the-Fire" and "What Every Woman Knows"; but, in nearly twenty years, "The Little Minister" has lost nothing of its charm. The element of charm may be described, in Barrie's own words, as the bloom upon a play; and the bloom that glows upon the cheeks of every heroine this master has created may be written down as one of those imaginings "whose very sweetness yieldeth proof that they were born for immortality."

It has long been a debated question whether the greatest drama should appeal to the brain or to the heart. The disciples of the intellect have made the fame of Bernard Shaw; the disciples of the heart have made the fame of Barrie. People differ in their brains; and any appeal to the intellect divides them into factions and disposes them to disagree. But all people "whose hearts are in the right place" agree in their emotions; and any sane and sure appeal to the affections unites them mystically in a confraternity that is basically human. This is the reason why "The Little Minister," which unites the audience in sentiment, is a greater play than "Major Barbara," which divides the audience into factions.

To cry aloud the critical refrain, "Better a single scene of Barrie than an evening of Shaw," is merely to agree with the majority; but an art that all the people love instinctively, with no recourse to the intelligence, is really greater than an art that is appreciated only by the intellectual minority. "The Philanderer," which dealt with intellectual ideas, is dead and done with in the theatre; but "The Little Minister" is everlastingly alive.

Photograph by Ira L. Hill

Though it is doubtful if the muses clapped their hands when "Very Good Eddie" was presented, in which Anna Orr takes the part of Elsie Lilly, it is artlessly clever enough to be charming

"DAVID GARRICK"

SIR ARTHUR PINERO once said, in conversation with the present writer, "If ever you write a history of our modern English drama, be fair to Tom Robertson; if it hadn't been for him, I should never have done what I have done, and I don't think that the other fellows would have done much either."

T. W. Robertson, in a period of artificiality, strove earnestly to tell the truth and tried to make the drama "natural." Thereby he heralded that "return to nature" which was more successfully accomplished by Sir Arthur Pinero and Mr. Henry Arthur Jones, the real initiators of all that is best and truest in the contemporary drama in the English language. But Robertson's own plays, whenever they are reproduced to-day, seem artificial and old-fashioned and irremediably sentimental.

"David Garrick"—which has lately been revived by Mr. E. H. Sothern—is typical of Robertson's method. It no longer reminds the auditor of life, but seems a mere compound of well-tried theatric artifices. This play about an actor is essentially an actor's play. The fabricated plot is cloaked in a fabricated rhetoric; and the elaborate language that is uttered by the characters is utterly untrue to nature. The central figure, however, affords an able actor an unusual opportunity for the exercise of many phases of his art. Mr. Sothern's performance is less charming than that of the late E. S. Willard; but it is an able and an adequate performance, and is decidedly worth seeing.

THE WASHINGTON SQUARE PLAYERS

THE third bill which has been presented by The Washington Square Players during the course of the current season is—considered as a whole—only a little less satisfactory than the crowning achievement of their second bill; and it serves materially to establish the reputation of this company as purveyors of the sort of entertainment that can not possibly be avoided by those who really care for what is most interesting in the theatre.

The first item on this latest bill is a one-act play by Mr. Lewis Beach, a recent graduate of Harvard University;

(*Continued on page 120*)

Suprema Cold Cream

Though winter winds may threaten the youthful bloom of your complexion, Suprema Cold Cream will protect and improve, because of its softening, cleansing, soothing, skin beautifying effect. It carries a dainty, lasting fragrance.

Your druggist should have Suprema Cold Cream or a large jar by mail for Fifty cents

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Crême Nerol

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Rita Fornia	*"Delightful"*
Mme. Tetrazzini	*"Excellent"*
Frieda Hempel	*"Choicest"*
Bernice de Pasquale	*"No Equal"*
Margaret Anglin	*"Wonderful"*
Mrs. Fiske	*"Unsurpassed"*
Julia Marlowe	*"Gratifying"*
Maxine Elliott	*"Delightful"*
Billie Burke	*"Rare quality"*
Frances Starr	*"Superior"*
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Constance Collier	*"Most refreshing"*

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Mr. Pullen's booklet, including photographic reproductions of ten of the above stars and describing Six other Nerol Facial Preparations, mailed upon request

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Model 715

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Pat. June 19, 1906
Reg. U. S. Pat. Off.

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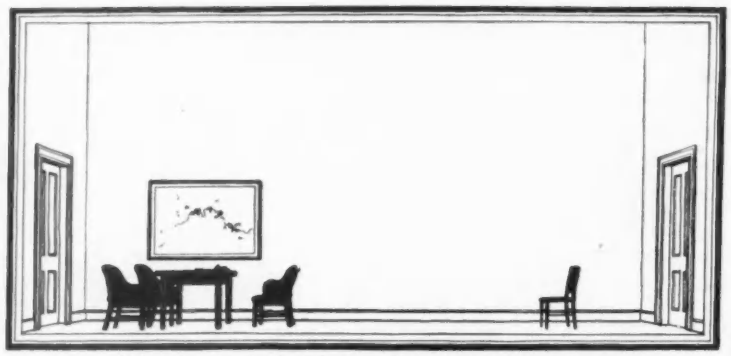

Robert Jones's sketch of the post office scene which he designed for "The Devil's Garden" gives an excellent idea of the slight means with which he accomplished a remarkable effect

SEEN *on the* STAGE

(*Continued from page 118*)

and this little drama is one of the most thrilling pieces that have been offered in New York for many months. In form, it is a melodrama of situation; but, in essence, it is a sort of sardonic comedy of character. It sets forth a thrilling and enthralling plot; but, when all is said and done, it surprises the audience by submerging this carefully wrought out appeal of action beneath an unobtrusive but overwhelming appeal of characterization.

This little masterpiece is called "The Clod"; and the author has acknowledged his indebtedness to a short-story by Mr. Donal Hamilton Haines, entitled "The Least of These." On a certain night in September, 1863, we are introduced to the kitchen of a farmhouse situated on the border line between the North and the South. Mary Trask, the aged wife of the aged farmer who owns this very humble house, has never been able to imagine what the current war is all about. She realizes only that she has many things to do each day, and that she has been discomfortably interrupted in the doing of them by the frequent swayings, back and forth, of the Northern and the Southern armies. When two Southern soldiers crash into her quiet kitchen, pursuing a fleeing Northern scout, she is merely distressed at the interruption of her needed sleep; and when the fleeing Northern soldier, who has hidden in her cellar, subsequently tells her that the immediate fate of thirty thousand men and the ultimate destiny of the nation depends upon his successful escape to deliver a despatch to the commander of the Northern forces, her primitive imagination remains equally unstirred. Subsequently, the two Southern soldiers order her, at the point of their pistols, to prepare a supper for them. Dissatisfied with the refreshments she affords, they call her coffee poison and smash her china. This is too much for her. "Call my coffee poison!" she cries, and fires at them with a double-barreled fowling-piece that has been assiduously "planted" by the dramatist. Both of the Confederates fall dead. The hidden Union soldier escapes from his hiding-place, to take horse and save the thirty thousand men of the North whose fate has been hanging in the balance. He hails the farmer's wife as the savior of the Union. But, after he has gone, this simple, unimaginative woman picks up some shattered fragments of her Sunday china and says, "Now, we'll have to drink our coffee from the tin dipper." The Union has been saved; but all that she is able to imagine is that her best cups have been broken.

"The Roadhouse in Arden," by Mr. Philip Moeller, is writtten almost as wittily as the same author's masterpiece in miniature entitled "Helena's Husband"; but the general intention of the phantasy is not so clear. Shakespeare and Bacon are exhibited, pursuing the elusive Imp of Immortality; and three of Shakespeare's characters are also introduced,—Hamlet, Cleopatra, and Puck.

"The Tenor," translated by André Tridon from the German of Frank Wedekind, is a very effective one-act play, conceived in a medley of moods that are mutually incongruous; but it is inadequately acted. A famous tenor-singer, about to depart from Vienna to fill an engagement at Brussels, is besieged, at the last moment, by three women who variously love him, and by an aged and unsuccessful composer who is trying to sell him an opera; but, despite the distressing fact that one of the three women commits suicide before his eyes, he contrives to catch his train.

The current bill is completed with a Marionet Pantomime by Josephine A. Meyer and Lawrence Langner, entitled "The Red Cloak." This pantomime is less appealing than "The Shepherd in the Distance," which was exhibited by the same company a year ago; but it is both fantastic and amusing. Particular credit should be assigned to Lee Simonson, who designed the scenery and costumes, and to William Pennington, who directed the performance.

"THE PRIDE OF RACE"

"THE PRIDE OF RACE" was dramatized by Michael L. Landman from a short-story by Wallace Irwin. It is apparent that Mr. Irwin's story afforded adequate material for a one-act play; but the dramatist has not succeeded in stretching the subject-matter to cover a pattern of four acts and eight scenes.

Deegan Folk is about to marry a girl from Alabama when he is told by his father that his great-grandfather had married a negress, and that, therefore, he is one sixteenth a negro. Despite this taint in his blood, he marries. The "one chance in a million"—as the facts are stated in the play—comes true; and his child is born black. It takes the dramatist two and half acts, and four scenes, to expound this simple posture of events. Then follows a scene which is dramatically very powerful. The recent mother, having been denied all access to her child, leaps suddenly out of bed and rushes into the adjoining room to see her baby. This is one of the great moments of the theatre, in which elementary emotions seize suddenly an elementary medium of exercise. The mother sees that her child is black, and learns the truth. Subsequently, in an epilogue set twenty years later, Deegan Folk is exhibited as a happy widower, conducting a tobacco plantation in Cuba, and assisted by his mulatto son.

"The Pride of Race" is undeniably unpleasant. It is also unappealing, in the broad theatric sense, because it deals with circumstances that are exceedingly unlikely to occur in the actual experience of any of the spectators. But the play exhibits one incident that is overwhelmingly impressive; and, for this reason, it deserves to be remembered.

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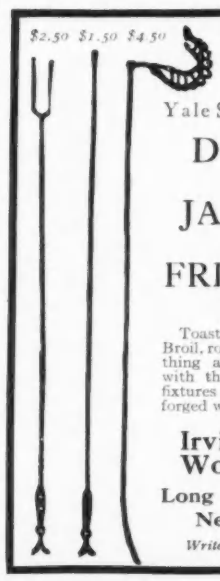

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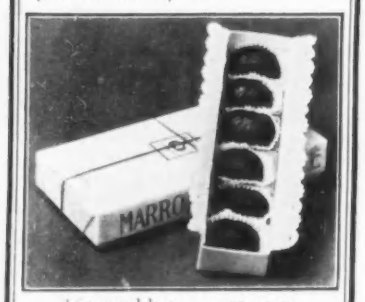

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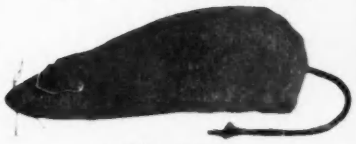

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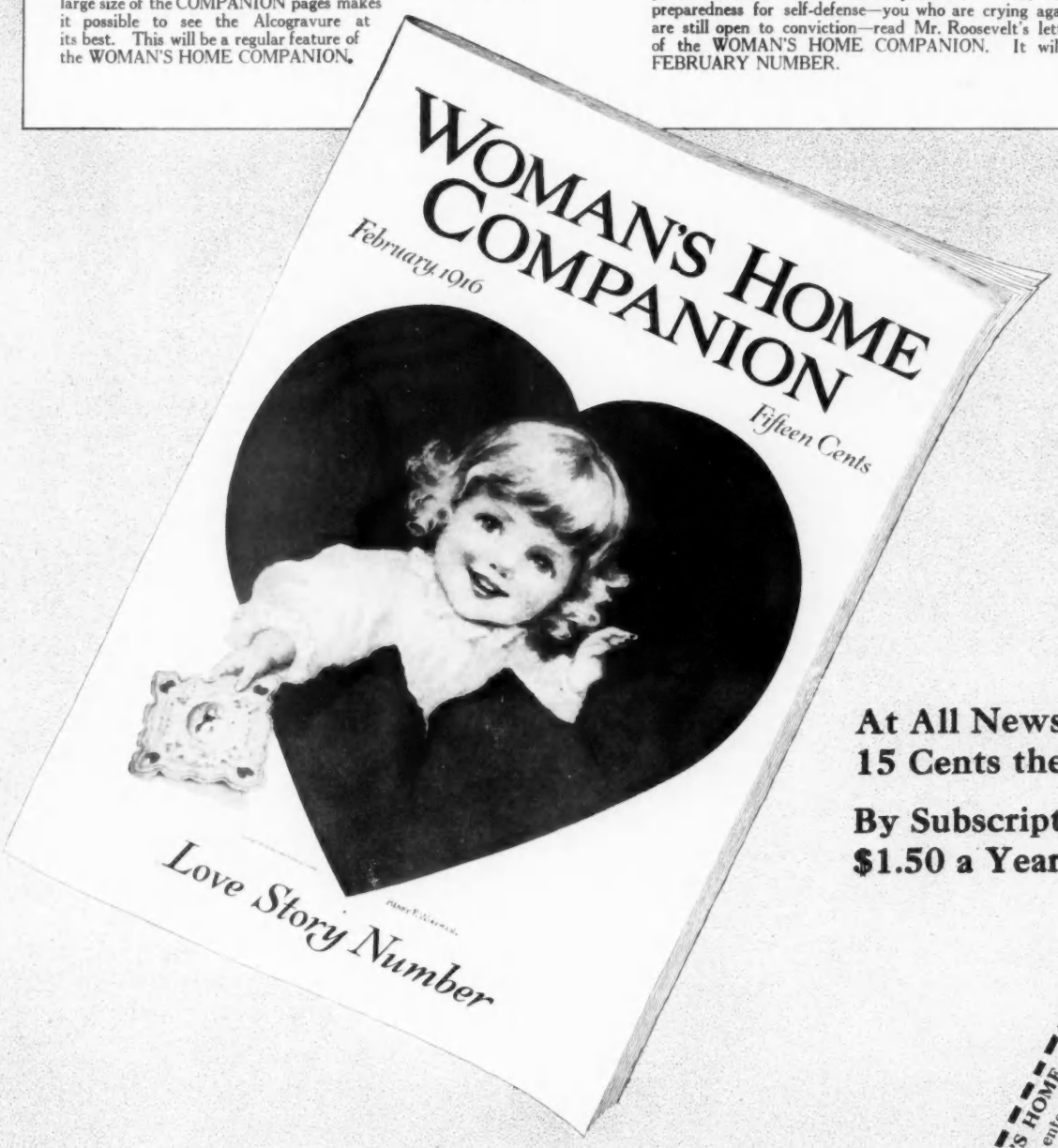

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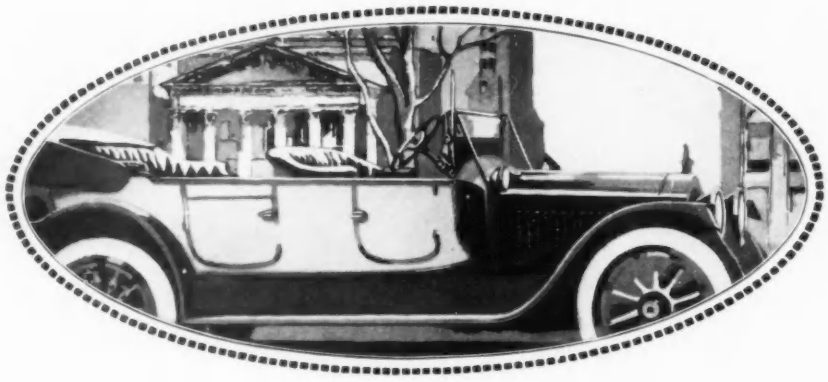

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